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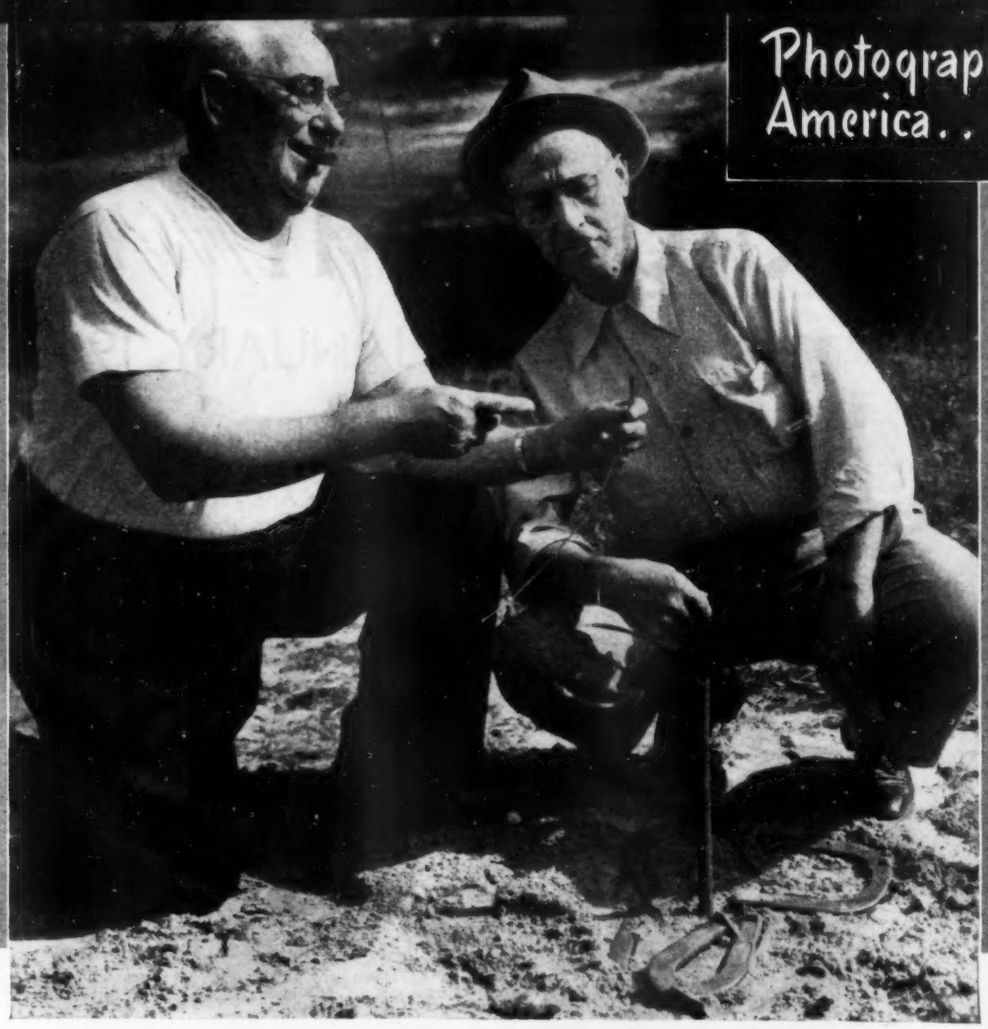

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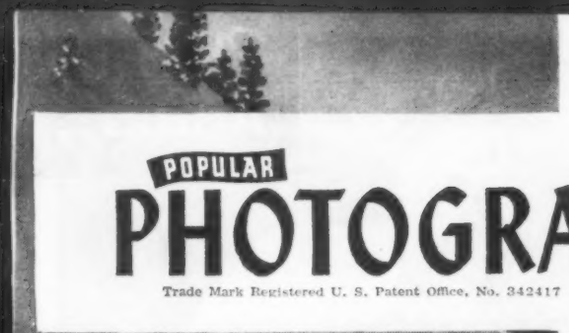

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JANUARY, 1948

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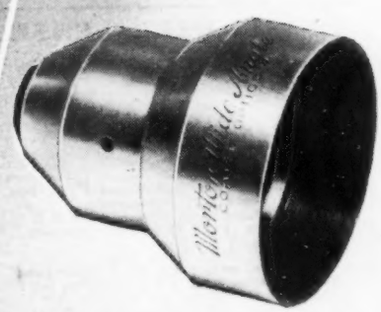

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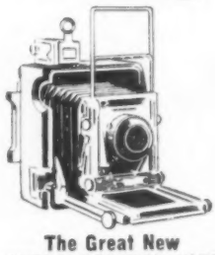

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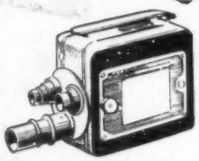

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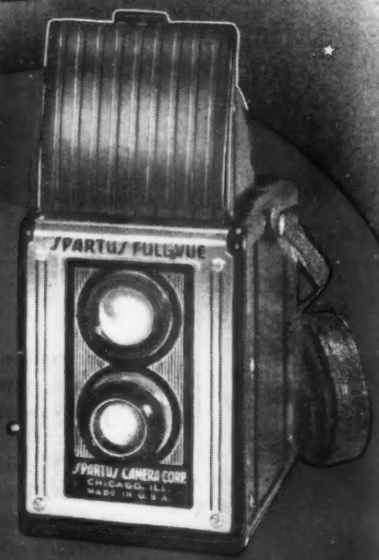

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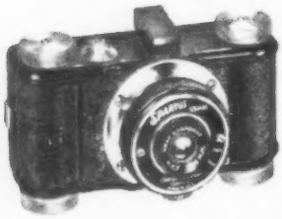

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Zeiss Ikonta C, Novar f4.5, Speed to 1/200th, case	90.90
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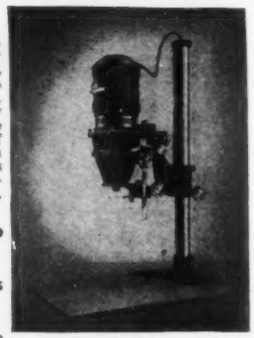

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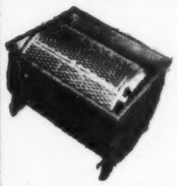

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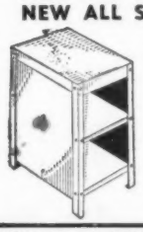

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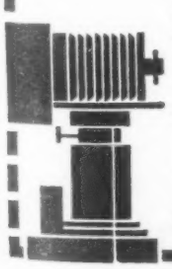

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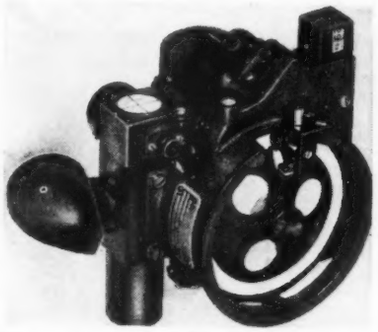

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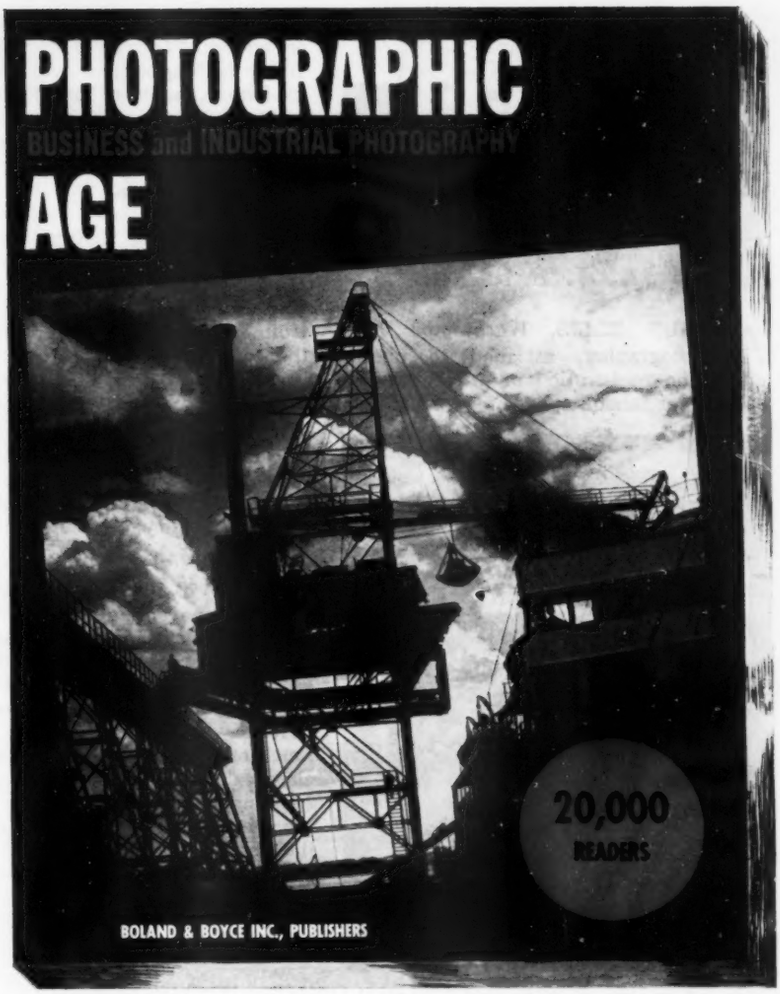
JANUARY

Making transparencies for color printing

PHOTOGRAPHIC AGE presents in its January issue an outstanding article on the techniques of making suitable color transparencies for color printing purposes. It is written by Lloyd E. Varden, F.P.S.A., F.B.P.A., Technical Director of Pavelle Color Inc. Mr. Varden has prepared a thorough description of the requirements of a transparency for good color printing. In a clear, concise style, all data are listed and explained. All details are covered—choice of film—proper size of transparency for given size of printed result—light sources—choice of subject color as to hue, brightness and saturation—good color balance—and proper exposure. There are tables of light sources and correction filters for different color films and of transparency sizes. Everyone who wants better color results will find this article a must—Send in your subscription to PHOTOGRAPHIC AGE today—and get this aid to your color work!

The Oscillograph Recording Camera

PHOTOGRAPHIC AGE continues to bring you an exclusive group of articles on modern equipment. In the January issue, we present an informative and interesting article on this fascinating new phase of photography—The Oscillograph Recording Camera. This type of camera is of invaluable aid in recording oscillograph traces—including very high or very low speed phenomena that are invisible to the eye. This article explains and describes the operation and characteristics of different makes now available, and lists the uses to which these cameras may be applied. Send in your subscription to PHOTOGRAPHIC AGE today—and keep up with the latest developments in photography!



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PRESS

By A. J. Ezickson

ARTHUR ELLIS, *Washington Post* photographer, assigned to photograph the registration of pupils for the opening of schools, posed 5-year-old Lee

Washington Post photographer Arthur Ellis took a formal shot of a boy entering school, he then took this candid shot. He tossed the formal shot away.

Fisher against a bookcase with a birth certificate in his hand. When Ellis finished making his shot, the boy walked over to the registration desk to wait patiently while his mother and the principal talked things over. However, the boy's mind was on things far away from that schoolroom, and that was when Ellis snapped the poignant, story-telling picture shown here.

* * *

THE National Press Photographers Association's campaign to permit taking news pictures in court during trial under conditions not affecting the dignity of the court, took a long step forward at Houghton Lake, Mich., recently, when the Michigan Judges' Association voted unanimously to establish a three-judge committee to look into the subject. The judges group took action after hearing a plea from Louis Tendler, of the editorial staff of the *Detroit News*, for relaxation of the prohibition against courtroom picture-taking. In his talk to the judges, Tendler said judicial prejudice against pictures in court was a throwback to the days of the bulky camera and flash powder. Part of the prejudice also could be traced to the movies' picturization of the newspaper photographer as "an alcoholic roughneck with not the least interest in or understanding of courtroom dignity and decorum." Tendler added: "Today's photographer is more likely to be a serious and hard working craftsman, with a family, a couple of kids, a mortgage on his house, and stomach ulcers from worrying over the pictures he misses. He realizes that decorum and dignity are an integral part of the judicial process, and rather than contribute anything that will disturb that dignity, he is proud to cooperate in maintaining it." Following Tendler's talk, Circuit Judge Chester P. O'Hara of Detroit introduced the resolution creating the committee.

* * *

JOE ROSENTHAL, staff photographer of the *San Francisco Chronicle*, who already had won six awards for his Iwo Jima flag-raising picture, has received the seventh, a gold coin, highest award of the Treasury department.

* * *

NOT even the lashing fury of a hurricane can daunt the man with a news camera from "getting that picture." During the recent hurricane that pounded Florida, hurled across the Gulf of Mexico, and unleashed its fury on New Orleans, the news lensmen were very much on the job, and many of them had close calls. Gene Wolfe, a *New Orleans Item* staffer, was hurled to the ground by the winds while taking pictures of families being evacuated from the stricken area. Chief Photographer Tony Garnett of the *Miami Herald* was caught in peak winds at the Miami airport and was rescued from his car as it skidded across the

Jack Jessee, staff photographer on the *Daytona Beach* (Fla.) *News-Journal*, lashed himself to a pole while taking storm pictures in West Palm Beach, in order to keep himself from being blown away. This shot was made by Bob Hunter, another *News-Journal* staffer, from the comparative shelter of a nearby filling station.

runways toward DC-3's and transport planes that had been torn loose from their moorings. Unlike the Florida hurricane of decades ago, when the picture syndicates had to wait tensely for several days or more before the first original pictures could be gotten out of the disaster area by chartered plane or train, the papers the nation over were plastered with storm pictures a few hours after the recent hurricane broke—with thanks due the wired transmission of pictures, and the speed and ingenuity employed by the syndicates in setting up their transmis-

(*Continued on page* 148)

The MAGAZINES

By Robert Fuhring

Executive Secretary of the American Society of Magazine Photographers

SCHERSCHEL'S SAGA. Last fall, FRANK SCHERSCHEL appeared in *Life* with a big photographic essay on the Grand Canyon. Interested in what brought such an assignment to an expert in high-speed strobe work, a former press

Scherschel, in an editor-facing mood.

and sports cameraman, and a veteran of the war fronts, we investigated and turned up a story.

It may sound slightly fantastic to outsiders, but is so typical of magazine photography that we're going to tell all. Take a deep breath.

In the past few years, Scherschel has been through some hair-raising assignments and come out with a whole skin, if not a full head of hair. He was on the only boat to come through in a convoy to Murmansk; he flew innumerable bombing raids over Europe—in the tough, early days of the war; he went through some of the worst areas of the Pacific. All without a scratch. Our story picks him up on the way home from Bikini, which was of course only a picnic.

Stepping off the boat, *Life* intercepted him with a special job they wanted done in Los Angeles—on his way through. Barely finished, one of the editors called him with an urgent assignment in San Angelo, Texas, a place which Frank had never before so much as thought about.

Finished with this, Frank was tapped to do a job in Chicago—and thought he was on the way toward home in Milwaukee. But no, an editor got him on the phone in Chicago, and he was off for a little town in Colorado. It seems someone there had a chicken running around with its head cut off, just waiting for a photographer. Frank tried to argue that the place was nearer to *Life's* West Coast office, but the editors said that all the Los Angeles photographers were busy.

On a six-hour layover in Denver, waiting for a connection to this little town,

(*Continued on page* 142)

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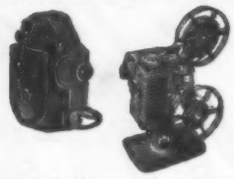

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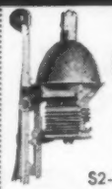

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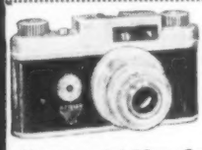

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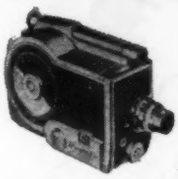

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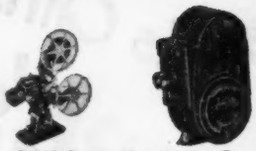

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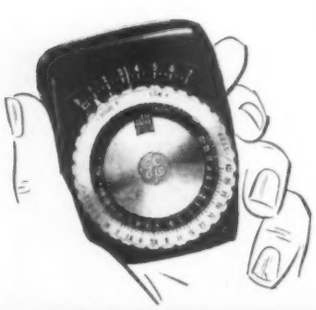

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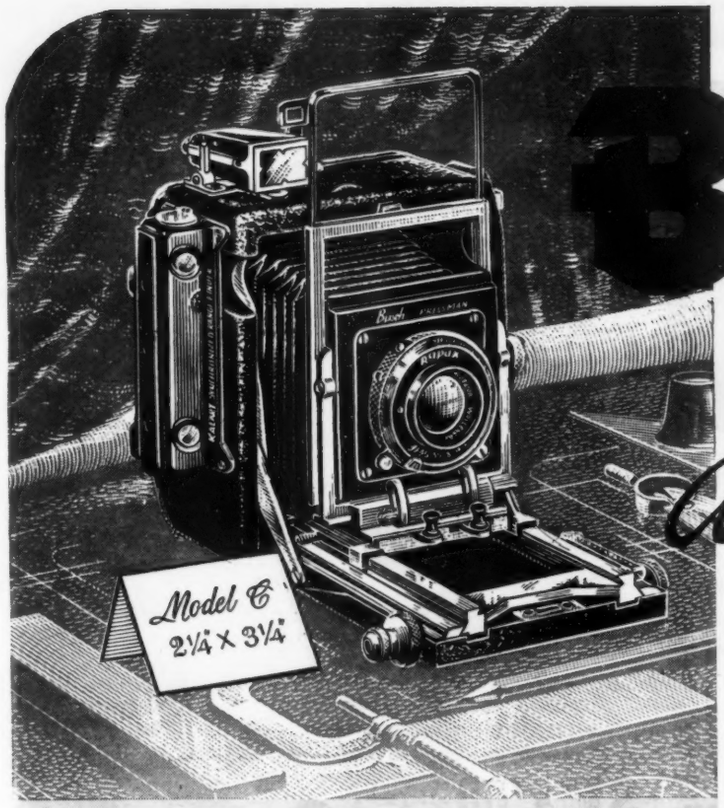

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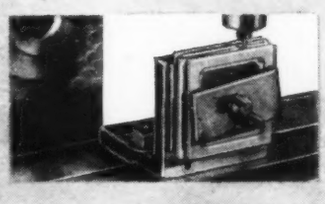
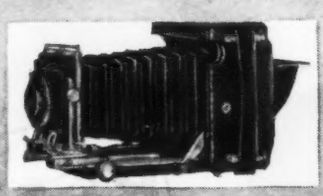
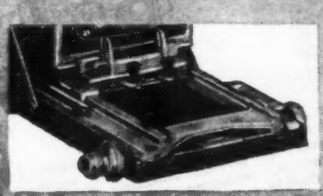


96% of the metal parts of the Busch Pressman are cast of light, durable metal . . . not stamped! Metal that accepts stamping may lose shape and fit. Busch casting construction assures more years of perfect picture-taking for you.



Bellows can be extended farther than any other press camera of similar size. Work close-up without changing or adding lenses. With full bellows extension, the camera can be brought to 6" from subject and still retain focus.



The Busch Precision Pressman is built with the widest lens standard base of any similar size press camera. When lens assembly is pulled forward onto focusing rack and released, the lens locks parallel to focal plane of film.

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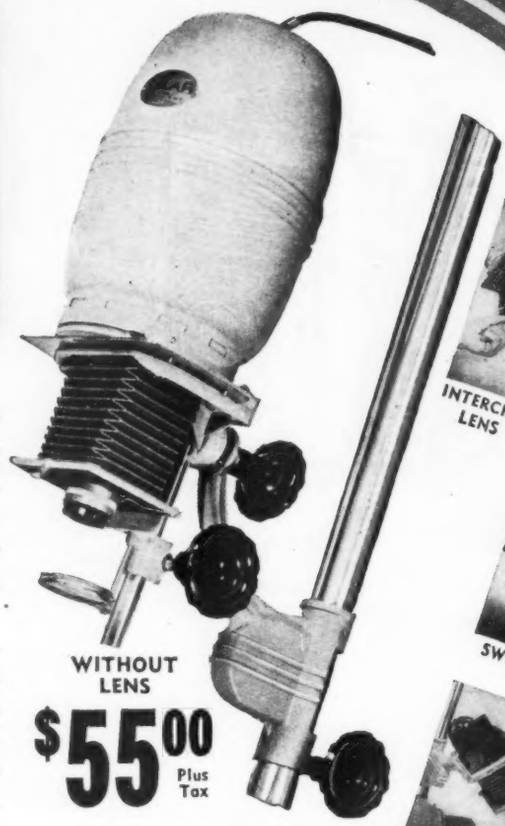

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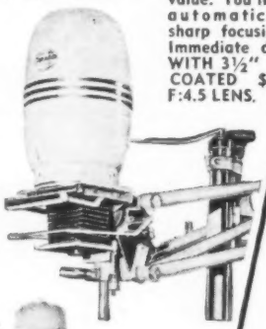

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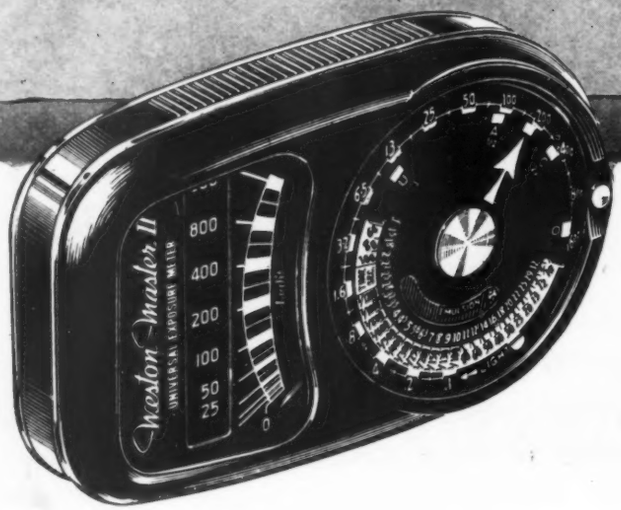

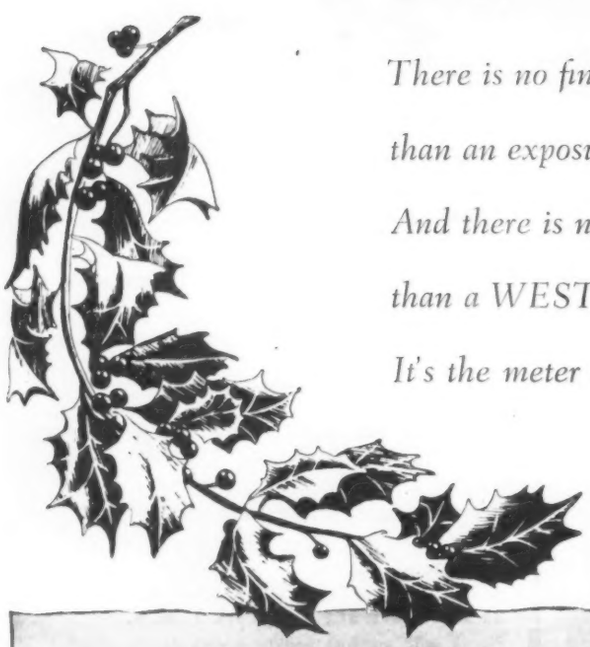

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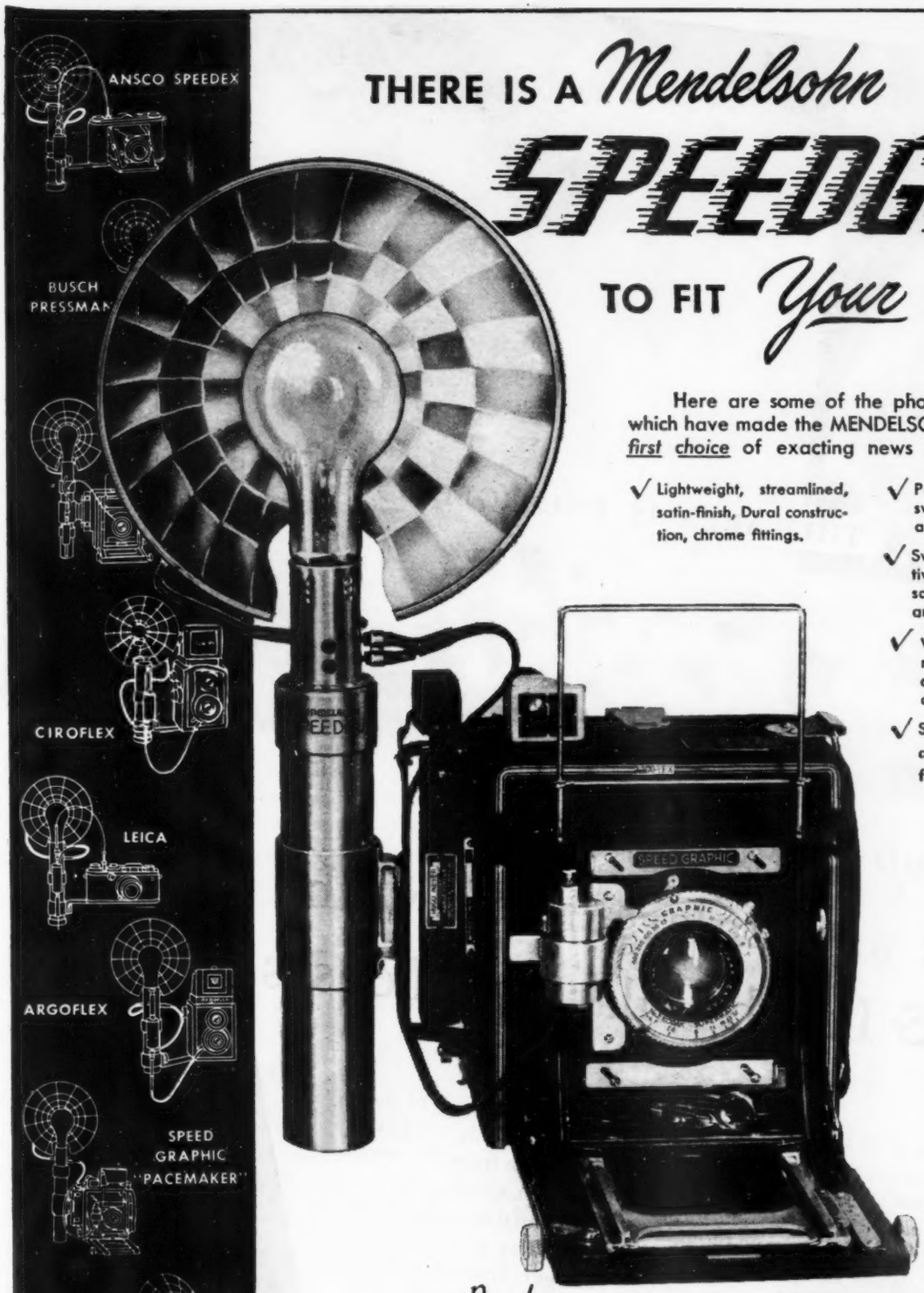

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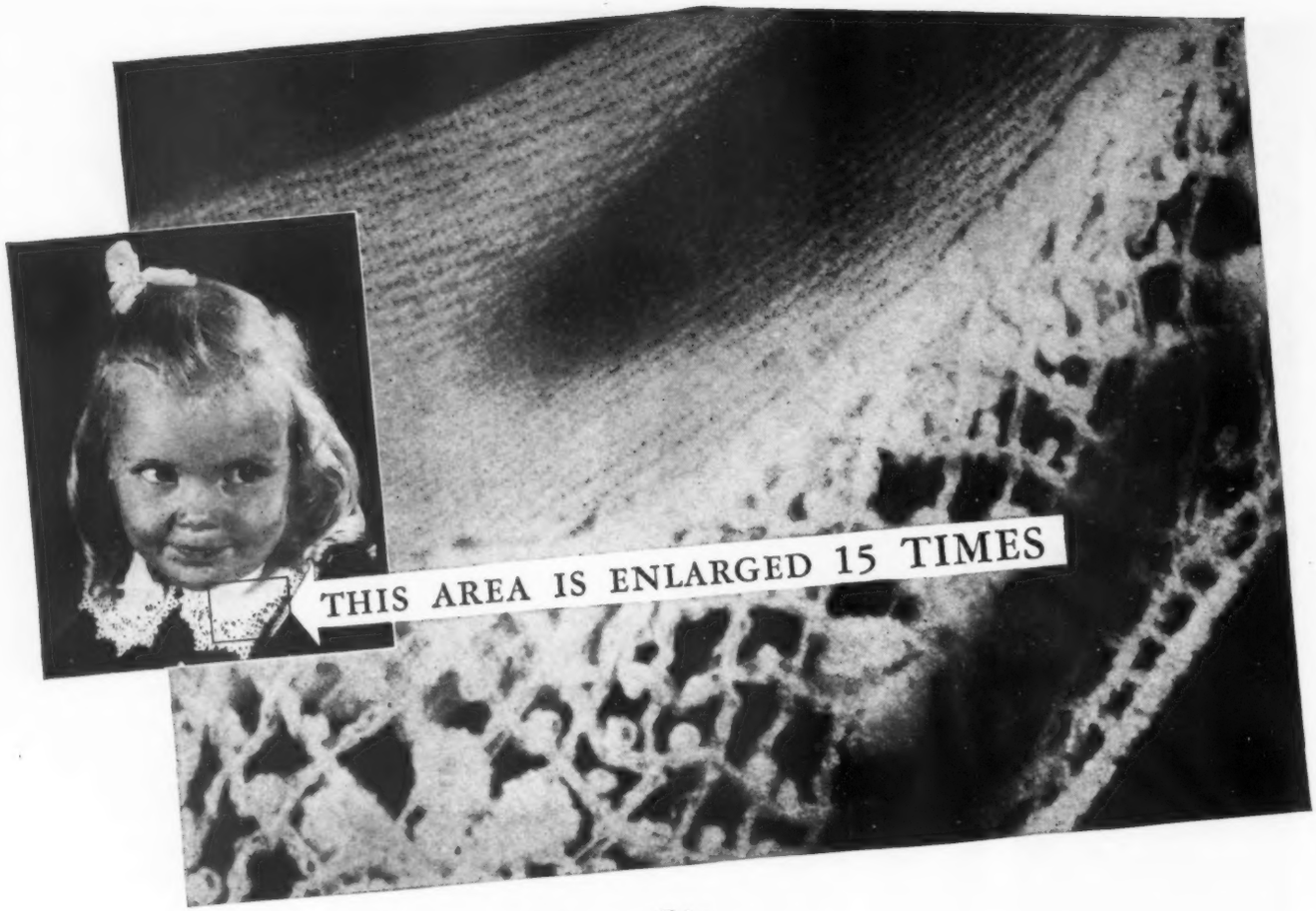

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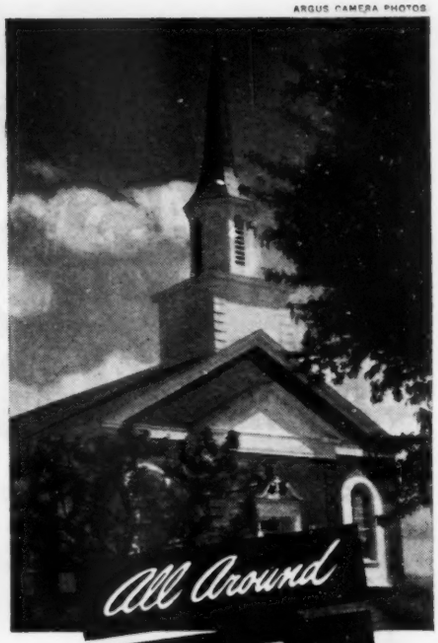

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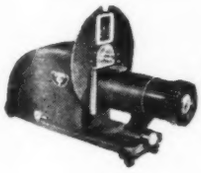

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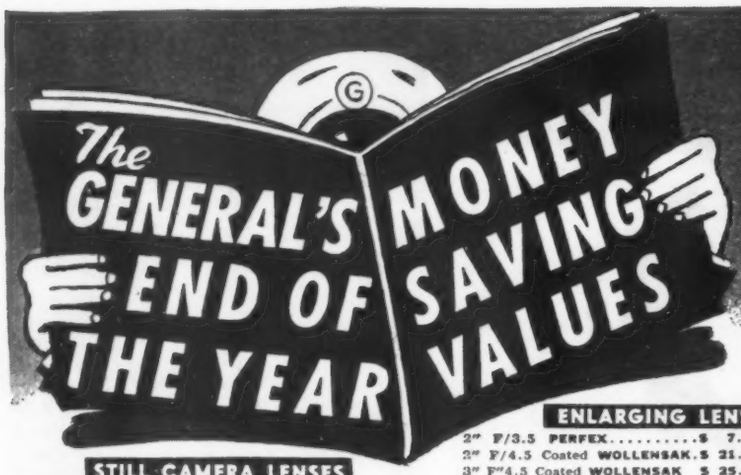

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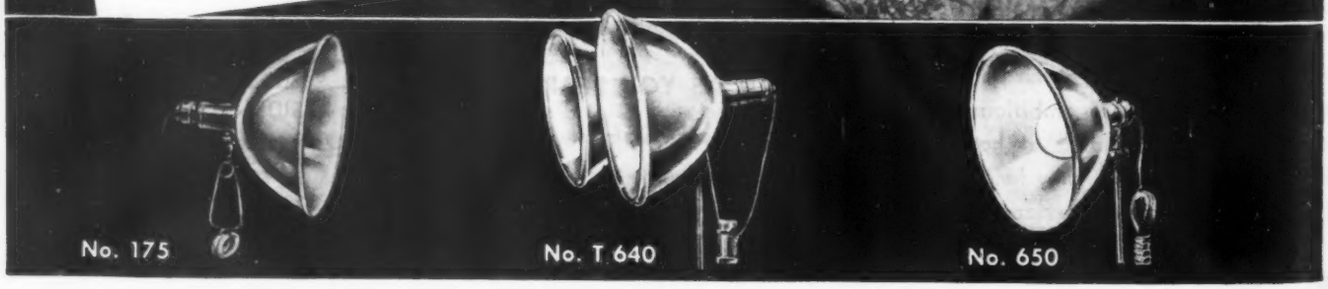

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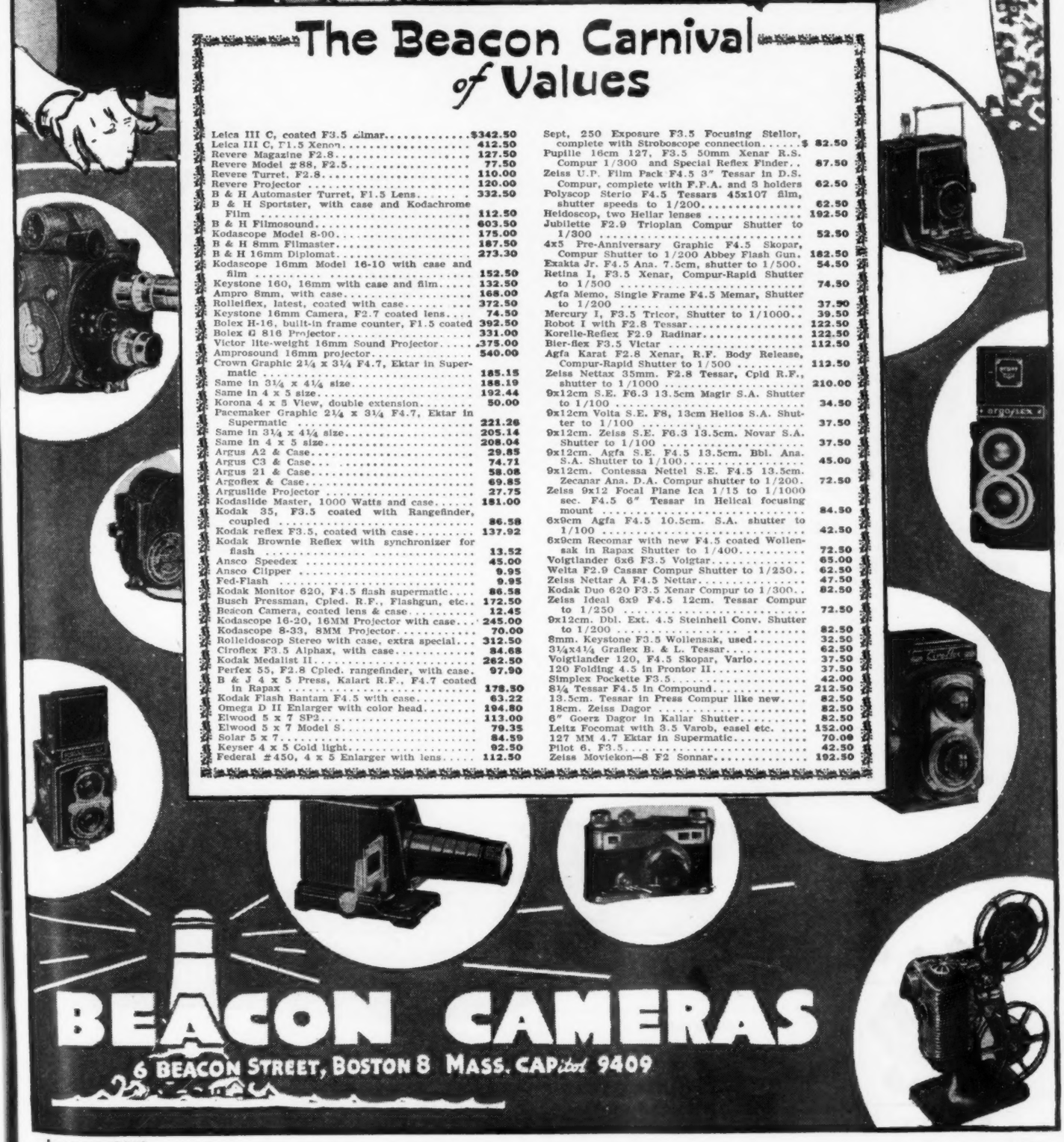

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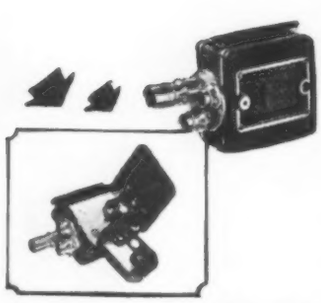

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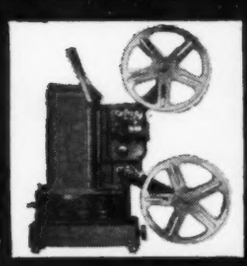

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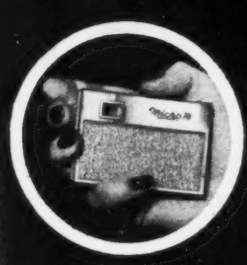

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Everflash II is the unit that meets every requirement of Press and Professional Photographers. Write today for complete information folder and see Everflash II at your dealer's counter.

PRICE
$248.00
Including Excise Tax
with
One Flash Gun and Charger
Complete–No extras to buy

EXTENSION GUN and FLASH TUBE
$50.00
Including Excise Tax

PRICE REDUCTION

Everflash I was $185.00 plus tax
NOW
$135.00 including EXCISE TAX

FEATURES

- Portable — weighs only 7 lbs.
- Ready to Flash every 7 seconds.
- Economical — over 10,000 flashes per tube.
- Easily Synched — just one simple adjustment.
- Metal Flash Gun — outlets for synchro shutter, solenoid and focus spot.

An ideal gun for advanced amateurs and professionals. Perfect for group shots, wedding pictures, night club shooting and child photography. Order today from your nearest dealer or write us.

EVERFLASH SERVICE

Since these two Speedlite Units are electronic devices, and although they are carefully inspected before leaving our plant, they may occasionally require service. Therefore, in the interest of Everflash owners, we have set up the following service stations.

MacCollister & Campbell
437 Balboa Street
San Francisco 18, Calif.

Fuller & d'Albert, Inc.
815 Tenth Street, N.W.
Washington 1, D.C.

Radio Television Co.
688 Ponce de Leon Ave., N.E.
Atlanta, Georgia

Bab's Photo Repair Service
46 Bromfield Street
Boston, Mass.

Byron M. Rouston
5171 Webb Avenue
Detroit 4, Mich.

W. L. Brennan
101 W. 42nd St., Room 206
New York 18, N.Y.

Weber Radio Service
1920 Vine Street
Cincinnati 10, Ohio

Sandy's Camera Repair
Room 220, Morgan Building
Portland 5, Oregon

Studer Photo Co.
402 San Pedro Avenue
San Antonio 6, Texas

Warshal Camera
Madison at First
Seattle 4, Washington

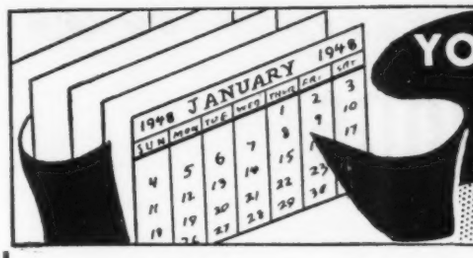
Tagart Radio Service
3710 W. North Avenue
Milwaukee 8, Wisconsin

Distr. Fotomex, S. de R. L.
Bucareli 128 A-1
Mexico, D.F.

General Photographic Products Co.
1534 13th Avenue, Regina, Sask., Canada

GUARANTEE
Perfected Engineering Design provides a liberal guarantee of performance, workmanship & material.

137 N. LA BREA AVE. • PHOTOTRON CORPORATION • LOS ANGELES 36, CALIF.
MANUFACTURERS OF Everflash



YOU'LL FIND BARGAINS AT UNITED 313 DAYS A YEAR!

(We're Not Open on Sundays)

NEW STILL CAMERAS
Fully Guaranteed. Shipped Postpaid

35mm American made Kardon w/F2 Ektar Lens..... $393.00
Kodak Reflex w/F3.5 coated lens, synchro shutter, case 137.92
Kodak 35mm Range Finder w/F3.5 coated lens, synchro shutter, case..... 95.08
Argus C-3 w/F3.5 coated lens, flash gun, case..... 74.71
5x7 Eastman 2D View Camera, case..... 117.50
5x7 Eastman 33A View Camera, case..... 60.00
4x5 Graphic View, Case..... 130.00
4x5 Nu-Vue reduced to..... 39.50
Argoflex Model E F4.5 coated lens, case..... 69.63
Argus Model A-2 F4.5 coated lens, case..... 37.55
Voightlander Bessa 120 w/F4.5 Voigtar in Prontor II Shutter..... 75.00
Bolsey Model B 35mm coupled R.F., F3.5 Wollensak coated, Case..... 57.88
Monte Carlo 120 w/F3.5 Special Lens..... 63.75

USED STILL CAMERAS
10-Day Trial Basis

Argus C-3 w/Case complete..... $ 56.50
Wirgin II F4.5 coated lens, 120 Size..... 31.50
Vokar F2.8 coated, coupled R.F..... 68.50
Mercury II F2.7 coated..... 47.50
Clarus 35 F2.8 coated, range finder, case..... 91.50
Perfex 55 w/F2.8 Wollensak, coated, coupled Range Finder..... 59.50
Dollina II w/F2.8 Carl Zeiss Tessar, compur rapid, coupled R.F..... 79.50
120 Monte Carlo Special w/F4.5 Lens..... 41.50
118 Kodak F6.3 Zeiss Kodak, compound shutter..... 29.50
120 Bessa w/F4.5 105mm Voigtar, compur..... 49.50
Midget Marvel F3.5 Lens in Prontor II Shutter..... 34.50

NEW AND USED MOVIE EQUIPMENT
at United Specials

Victor Model 60B Sound Projector 16mm..Like New $395.00
Kodascope FS10N 16mm Sound Projector.Like New 395.00
Apollo 8mm 500 watt Projector..... NEW 49.50
Bolex L-8 w/F2.8 Kern Yvar..... USED 95.00

Keystone 16mm Movie Outfit: Consists of Keystone Model A-7 Camera w/F2.7 coated lens and Keystone new model K-160 750W Proj..... $194.50

Bolex H-16 16mm outfit. Consists of H-16 Camera w/1" F1.9 coated K.A. Lens, 15mm F2.8 Yvar Wide Angle Lens, 3" F2.5 Yvar Telephoto..... $571.26

Bell & Howell 8mm Movie Outfit. Consists of Sportster Camera w/F2.5 coated lens and Filmo Master 400 Watt Projector w/case..... $290.11

Keystone K-108 750 Watt 8mm latest model Projector..... NEW $138.50
Perfex Magazine Turret F1.9 coated Wollensak Lens..... NEW 135.50
Revere 70 Magazine Camera F2.8 coated lens..NEW 127.50
Revere 85 500 Watt 8mm Projector w/case....NEW 127.50
DeJur 8mm 100 Watt Projector..... NEW 159.50

CAMERA ACCESSORIES
All New, Fully Guaranteed

New Delayed Action Self Timer. Regular $3.95 Special $ 3.45
Norwood Exposure Meter, latest model...Reduced to 32.08
General Electric New Meter PR-1 (The meter with a memory)..... 32.50
Case for above..... 2.25
Skan Exposure Meter with case.....Reduced to 12.95
Weston Master Model II Exposure Meter, Still or Cine..... NEW 29.67
DeJur Dual Professional Exposure Meter..... 32.50
Kodak F4.5 101mm Ektar Lens in No. 1 Flash Supermatic Shutter for 2¼x3¼ Press Cameras..... 74.00
Wabash Portable Battery Flash unit AC reduced to..100.00
3¼x4¼ Graflex Cut Film Magazine..... 20.59
Kodak Flash Holder, Standard Bracket..... 11.08
Graflex Side Lighting unit..... 15.98
Graflex Synchronizer for Synchro Shutters..... 25.90
Speed-O-Copy Attachment for Leica, Argus C-3, Perfex..... 33.00
Film Pack Adapter for Busch Pressman Cameras..... 7.48

SPECIAL KALART FLASH BULB OFFER

Kalart Master Automatic Speed Flash w/16 Press 40 Lamps..... $27.48
Kalart Compak Passive Speed Flash w/6 Press 25 Lamps..... 9.79
Kalart Master Flash Unit for Kodak Cameras w/ synchronized shutters, with 6 Press 40 Lamps.. 15.58
Kalart Compak Flash unit for Kodak Cameras w/ synchronized shutters w/6 Press 25 Bulbs.. 8.99

MOVIE ACCESSORIES
at United Low Specials

Morton Wide Angle for Cine Kodak Model 25 and Model 90 w/Case..... $34.50
Morton Telephoto Lens for all lenses (Wollensak) 8mm. 24.50
Cine Kodak Titler..... 8.75
Craig Senior Splicer..... Regular $15.00 11.85
Craig Junior Splicer..... Regular $4.50—Spec. 3.59
Revere Curvamatic Splicer 8 or 16mm..... 16.50

EVEREADY TYPE		SHEATH (SLIP-IN)	
Cine Master II	$4.95	Genuine Revere for Model 87, 86, 88	$8.50
Magazine 90 8mm	8.25	Keystone 16mm F1.5 lens	6.75
Keystone 8mm	6.40	Magazine 90 8mm	6.00
Bell & Howell 8mm	7.20	Kodak 90 & 16mm Magazine, soft pouch	3.95
Revere 88	6.75	Genuine Revere Turret Combination	17.50
Revere 70	7.75	Bell & Howell 8mm	4.50
Cine Kodak 20, 25	8.25	Kodak Model 20, 25, 60	5.65
Keystone 8mm	6.50	Briskin 8mm Compartment	11.25
		Briskin 8mm Sheat	6.40

DARKROOM AIDS AT UNITED SPECIALS
Selection of Enlargers

New 5x7 Elwood S-II..... $ 79.35
New 5x7 Elwood SP-II..... 113.85
New Sun Ray 23 2¼x3¼ 3½" F6.3 Ilex..... 39.50
Used DeJur Professional Condensers w/F4.5 Lens, Excellent..... 133.00
New Solar 120 2¼x3¼ Condensers 3½" F4.5 Lens.. 79.50
New Solar Studio 5x7 Diffusion..... 84.59
New Federal 312 2¼x3¼ F6.3 Lens Diffusion..... 53.00
New Federal 314 2¼x3¼ Condensers F6.3 Lens..... 76.00
New Federal 450 4x5 F6.3 Lens Diffusion..... 112.50
New Omega D-II 4x5 Condensers..... 178.90
New Sun Ray Mastercraft 4x5 Condensers..... 105.89
New Sun Ray D 2¼x3¼ Condensers..... 62.89
New Kodak 4x5 Precision B..... 155.50

Aids for Better Darkroom Technique

Kodak Blotter Rolls..... $ 1.89
Set of 6½x5" Condensers for Omega D-II..... 18.30
Kodak ABC Photo Lab Outfits with Metal Box Printer 7.58
Kodak Projection Print Scale..... 1.25
G.E. Interval Timer..... 6.75
Kodak Darkroom Scales Avoir..... 8.50
United Darkroom Blowers, Single unit..... 9.89
Double Unit..... 14.69
Stainless Steel Film Hangers all sizes to 5x7..... .66
Price Mono Tank up to 4x5, Regular $7.73....Special 6.95
Time-O-Lite Master Automatic Enlarging Timer..... 16.29
Time-O-Lite Professional Automatic Enlarging Timer. 18.39
Albert Automatic Enlarging Easel up to 11x14..... 15.07
Albert Viceroy Enlarging Easel up to 11x14..... 7.89
Time-O-Lite Signaling Electric Minute Timer..... 10.79
Used Weston Analyzer..... 77.50

STILL* CAMERA CARRYING CASES
At Reduced Specials

EVEREADY		SHEATH	
National Graflex Sportsman	$10.95	Snapsack for 616 Vig.	$3.50
Mercury	5.80	Voightlander Bessa R.F.	4.75
Foth Derby	4.75	Ansco PB-20	4.40
Ansco Clipper	3.95	Ansco PB-16	4.75
Ansco Speedex	5.55	Kodak Vigilant 616	5.25
Leica II and IIIb	10.50	Kodak Vigilant 620	4.95
Bantam F4.5	4.95	Compartment type cases for 2¼x3¼, or 3¼x4¼, 4x5 Graphic	9.95
Bantam Special	9.70	Projecto Case for Kodaslide No. 1	5.20
Kodak 35 no R.F.	5.50		
Kodak Medalist	15.00		
Field Case 620 Kodak Monitor	7.00		

*Please Include Parcel Post Charges with Order

SLIDE PROJECTORS

Bell & Howell Filmo Slide Master Projector w/ 750 W. Lamp, Case, and 5" F3.5 coated lens..... USED SPECIAL $225.00

Argus PA 100 Watt Slide Projector..... NEW $27.75
Carrying Case for above..... 4.85
Kodaslide Model I 100 Watt..... LN 18.50
Kodaslide Model I 100 Watt..... NEW 25.00
Kodaslide Model IIA 150 Watt..... NEW 47.50
Spencer MK 100 Watt w/Case, Regular $40.00, Special 21.65
Spencer MK 150 Watt w/Case, Regular $45.00, Special 25.65
Spencer MK 200 Watt w/Case, Regular $60.00, Special 27.65
SVE Model DD 150 Watt w/Case..... NEW 68.50

LIGHTING EQUIPMENT AT REDUCED SPECIALS

9" Clamp-on Reflectors with Cord for No. 1 Floods....$ 2.25
10" Clamp-on Reflector for No. 1 or No. 2 Floods w/ Cord..... 2.50
12" Clamp-on Reflector for No. 2 Flood with Cord.... 3.45
Powerlite Senior Takes 4 R-2 Floods..... 14.35
Powerlite Junior takes 2 R-2 Floods..... 7.70
Sun Ray No. 17 Spotlite 500 Watts with Snoot Attachment..... 35.95
Golde Spotlight 500 Watts..... 11.85
G.E. R-2 Flood Lamps per 6..... 5.47
G.E. RSP-2 (Photospot) per 6..... 6.33
G.E. No. 1 Flood per 6..... .93
G.E. No. 2 Photo Floods per 6..... 1.72
G.E. No. 4 Photo Floods per 6..... 6.92

UNITED SPECIALS ON SCREENS

SIZE	BEADED TRIPOD	BEADED BOX
30x40	$14.80	$19.20
40x40	18.00	20.40
36x48	.....	22.40
37x50	21.60	.....
45x60	28.00	33.50
70x70	46.25	46.95

SPECIAL OFFER ON DEFENDER CUT FILMS

Fresh Dating Unlimited Quantities.
XF ortho 5x7 per 2 dz. $2.63 8x10 per 2 dz.....$5.80

ENLARGING PAPER AVAILABLE
DEFENDER AND KODAK

The following prices apply only to Velour Black and Kodabromide. Paper Packing is now being replaced in decimal packages of 25, 50 or 100 sheets. Where necessary proportional amounts of paper will be substituted in the new decimal package at the decimal price.

Size	Weight	Per Pkge.	Per ½ Gr.	Per Gross
4x 5	S.W.	2 dz. $0.36	.....	$ 1.55
4x 5	D.W.	2 dz. .45	.....	1.94
5x 7	S.W.	1 dz. .31	$1.47	2.61
5x 7	D.W.	1 dz. .40	1.85	3.28
8x10	S.W.	1 dz. .67	3.32	5.81
8x10	D.W.	1 dz. .85	4.16	7.28
11x14	S.W.	1 dz. 1.28	6.22	11.10
11x14	D.W.	1 dz. 1.56	7.77	13.87

CONTACT PAPER The following Prices apply for Kodak Velox or Azo.
The same situation on the packaging applies in this case as enlarging paper.

Size	Weight	Per Pkge.	Per Gross	Per 500
2½x3½	S.W.	2 dz. 19c	$0.64	$2.03
2¾x4½	S.W.	2 dz. 24c	.84	2.66
3½x4½	S.W.	2 dz. 24c	1.01	3.25
4x 5	S.W.	2 dz. 33c	1.31	4.10
5x 7	S.W.	1 dz. 24c	2.20	6.88
8x10	S.W.	1 dz. 57c	4.80	.....

Please Include Parcel Post Charges on All Paper Orders.

UNITED SPECIALS ON CHROME ALL METAL TRIPODS

No. of Sections	Specifications	United's Price
Three	16½" Closed 42" Ext. 20 oz.	$ 4.06
Four	15½" Closed 48" Ext. 28 oz.	5.14
Five	14½" Closed 52" Ext. 28oz.	6.07
Six	14½" Closed 58" Ext. 34 oz.	7.20
Seven (Compact)	11½" Closed 48" Ext. 25 oz.	7.66
Nine (Compact)	8½" Closed 46" Ext. 28 oz.	13.50

Please Include Parcel Post Charges on All Tripod Orders

UNITED CAMERA EXCHANGE

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Gift Suggestions

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Willoughbys

Established 1898

WORLD'S LARGEST CAMERA STORE

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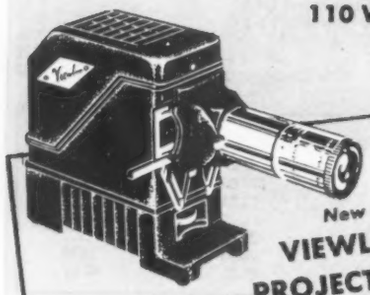
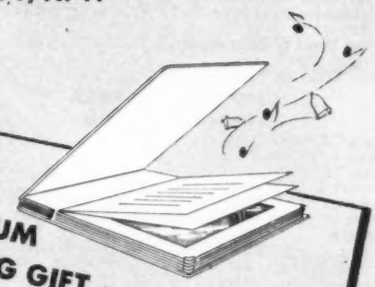


New and Different

VIEWLEX Model A.P. 3 PROJECTOR For 2 x 2 Slides

Built-in self indexing slide carrier—ballbearing lens mount—rhodium reflector—aspheric condensers. Color-corrected lens. Fingertip control elevating mechanism.

$39.50



Let This

MUSICAL ALBUM Solve Your WEDDING GIFT Problems

Here's the nicest way we've ever seen to please a new bride! It's a handsomely tooled white Fabricoid, gold-embossed photograph album, 13" x 16½" for pictures 8" x 10" . . . designed to cradle her precious wedding pictures beautifully and securely. When she lifts the cover she'll hear the beautiful strains of the Wedding March . . . magic music from a cleverly concealed music box. Make her wedding joy complete with this delightful album.

$24.50

MICRO 16

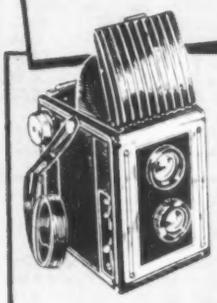
The biggest little camera sensation in years! Compact, convenient! Smaller than a pack of cigarettes . . . weighs less than 9 ounces. You can carry it everywhere in pocket or purse. Precision-built—all metal, easy to use—no focusing, easy to load—takes less than a minute. One dollar pays for film, developing and printing of twelve 2½ x 3¼ inch pictures. COLOR FILM . . . 10 frames for $1.00 includes cost of film developing and return of positive transparency strip. COLOR PRINTS 40c each, 3 for $1.00.

$29.50

BRISKIN 8MM MAGAZINE

With F2.5 Lens **$99.50** With F1.9 Lens **$122.50**

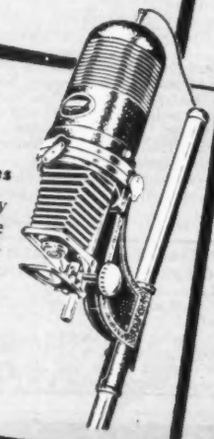
A really fine, easy-to-operate camera. Amazingly compact, precision-built, handsomely styled in Morocco leather. Automatic Magazine Load. Coated lenses. Four speeds.



SPARTUS FULL-VUE Reflex-Style CAMERA

Takes 12 exposures on roll of 120 film. Picture size 2¼" x 2¼". Large view finder and twin lens. Fixed focus. Supplied with neck strap.

$9.98 Case $3.00



FEDERAL ENLARGER MODEL 312

For miniature to 2¼" x 3¼" negatives

Designed for amateurs, but professionally equipped from top to base, to produce magnificent enlargements. Has many advanced features including Federal's new Color-Carrier for working in color prints and variable contrast papers. Has Fedar 3½" F6.3 Anastigmat Lens with Iris Diaphragm.

Complete with Lens **$53.00** *Tax Included*

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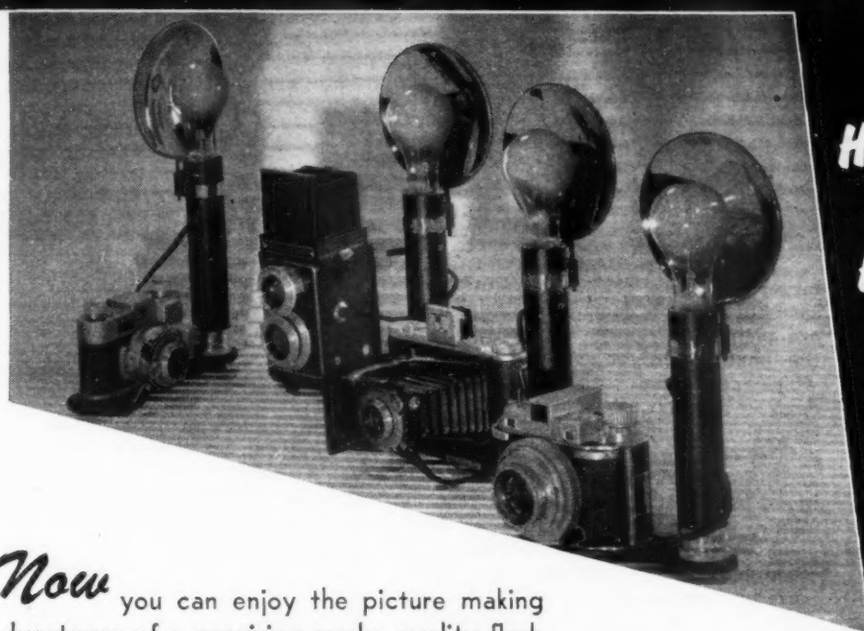
Liberal Trade-In Allowance On Your Used Photographic Equipment

THE NEW HEILAND *SYNCHRO·SPECIAL



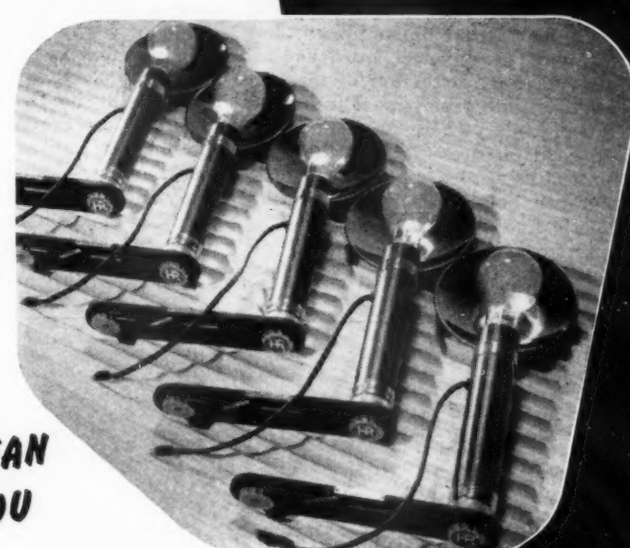
High Performance

High Quality

Low Price

Now you can enjoy the picture making advantages of a precision made, quality flash synchronizer at a ***low*** price. You can stop action, capture unposed naturalness, and get full film exposure. You can flash with confidence with the new HEILAND*SYNCHRO•SPECIAL.

The ***Heiland***SYNCHRO•SPECIAL is especially designed for use with: Kodak Medalist II, Kodak Reflex, Kodak Vigilant, Kodak Monitor, Kodak 35.



All Heiland reflectors and multi-flash equipment can be used with the*SYNCHRO•SPECIAL

***SYNCHRO•SPECIAL FEATURES MEAN BETTER FLASH PICTURES FOR YOU**

- Durable all metal battery case for rugged use.
- Five inch reflector for standard bulbs.
- Built-in cord and plug to fit all KODAK "Flash" Shutters.
- Standard outlet for extension flash photography.
- Handsome Universal bracket fits all cameras easily and securely.

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$14.85
Includes Fed. Tax

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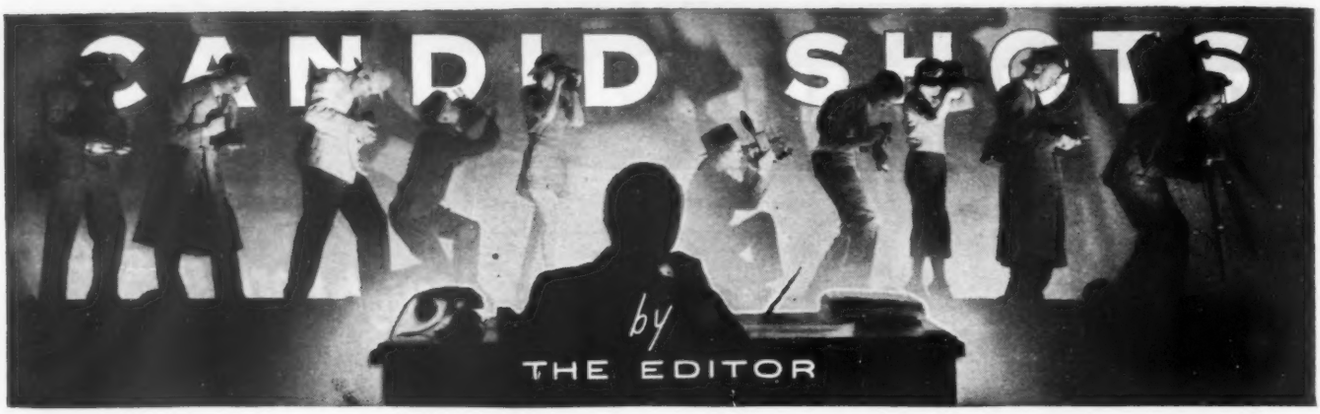

EVERY magazine and newspaper reader is fully conscious of the part that photography plays in his daily life. One doesn't even have to be a camera fan to appreciate pictures, and the voluminous output of documentary, news, sports, personality, and publicity photographs that serve to illustrate our papers and periodicals are more or less taken for granted. We have come to accept the photograph as a part of our reading; pictures and captions tell us in a few seconds what longer articles without pictures convey in a matter of minutes.

In addition to those routine pictures, editors are devoting more and more space to photographs that are outstanding—that offer the best in pictorial quality and constitute the top production of leading camera artists, both professional and amateur. People everywhere are being exposed to good pictures—in fact, the best made—and thus are learning to recognize the difference between a mediocre shot and a really fine photograph.

This rapidly growing 'recognition of good pictures on the part of the world at large provides a challenge to the thousands of amateur camera fans who today are planning a niche for themselves in the photography of tomorrow. All of which means that, to begin with, a thorough knowledge of the camera is essential. But good photography is not merely shutter-clicking. Film must be developed and prints made, so that darkroom technique must be mastered, too. Next the picture maker must know how to find a good subject—or be able to recognize one when he sees it—then record it in the most interesting manner. This, in turn, calls for a knowledge of composition, lighting, and all the factors that help to make a picture effective.

The best way to develop a feeling for good pictures is to study good pictures. This has been said many times before, and it still holds. While camera and darkroom techniques are being perfected, the amateur can at the same time learn much about pictures by studying and analyzing good ones in an effort to find out what makes them good. Through the media of books, magazines, and newspapers he will find access to fine photographs, in addition to those which appear in the local exhibitions, at camera club print night, and in traveling salons.

Popular Photography — Frank Adams

"There's still a teensey bit of light coming under the door . . ."

HAVING mentioned the use of photography in newspapers, we got to wondering how many news pictures could be found in an average edition of a city daily. Pulling one at random from a stack in the pantry, we went through it and counted over fifty—which did not include those used as advertising illustrations. Since this was merely a bit of personal research there was no intention of bringing it up here. But because on this particular day photography was making news in its own right we decided to mention a few items that caught our eye and which give further evidence of the importance of the camera in our daily living.

A story on the front page headed "Science Solves the Riddle of How Fly Flies," concerned our good friend, Henry M. Lester, and announced the fact that he had just made the first successful motion picture of a fly in flight, thus helping to solve a mystery 50 million years old. His film, taken at the rate of 3,000 exposures per second in a high-speed camera, revealed that the fly beats his wings 300 times a second in an action similar to that by which a boat is sculled with a single oar, and that he keeps his balance by means of a pair of beating rods that move in the same rhythm as the wings but in opposite directions. Lester's movies, sponsored by the Sperry Gyroscope Company and New York Museum of Natural History, were so enthralling that at the first public projection "observers broke into spontaneous applause several times during the showing."

Another article concerned the 29th Annual National Metal Congress which was about to open in this city. It referred readers to a back-page picture—a photomicrograph showing a section of auto fender magnified 3,000 times by the electron microscope, which "sees" on film—to be part of the exhibit. Still another story described a new 16 mm motion picture camera for recording television programs on film. It photographs the monitor tube in the studio, and the resulting film can be used for rebroadcast by other stations, as well as for a number of other purposes.

It will be interesting to watch the progress of these newest developments in photography. —*Frank Fenner, Jr.*

Clearance BARGAINS Sale!

IN OUR JANUARY

CHECK THESE SPECIAL BARGAINS

VOKAR SLIDE PROJECTOR

100 Watt All Metal Construction 4" f 3.5 lens.

List Price $15.95 — Special **$8.49**

DE JUR CRITIC EXPOSURE METER

ASA Film Speeds—Easy One Hand Operation — Accurate — Ruggedly Constructed For Black And White Or Color—For Movie Or Still With Case. List Price $24.10 — Special **$12.95**

SENSATIONAL VALUE

See-Sharp focusing device for enlargers — magnifies the easel image and increases the brightness. When it's sharp on the See-Sharp it's needle sharp on the print. Makes critical focusing easy. All metal, monel base.

List price $3.20 — Special **$1.59**

POCKET RANGEFINDER

ESDY Rangefinder And Case—Fool Proof Shock Proof Construction—Quick Setting, Quick Reading: From 2½ ft. to Infinity. List Price $8.75 — Special **$5.75**

TRIMMING BOARDS

List Price		Sale Price
$ 1.95	Chandler 6" Jr. Metal Trimmer	$ 1.49
2.75	Chandler 6" Master Metal Trimmer	2.19
3.85	Chandler 6" Deckle Edge Trimmer	3.15
4.50	Bradley 8" Dandy Trimmer	3.60
6.00	Bradley 10" Studio Trimmer	4.60
8.00	Bradley 12" Monarch Trimmer	6.40
14.00	Bradley 15" Popular Trimmer	11.20

AFFILIATED STORES

These items are also available at the same prices in our affiliated stores.

IN NEW JERSEY—
PASSAIC CAMERA, 625 Main Ave., Passaic, N. J.
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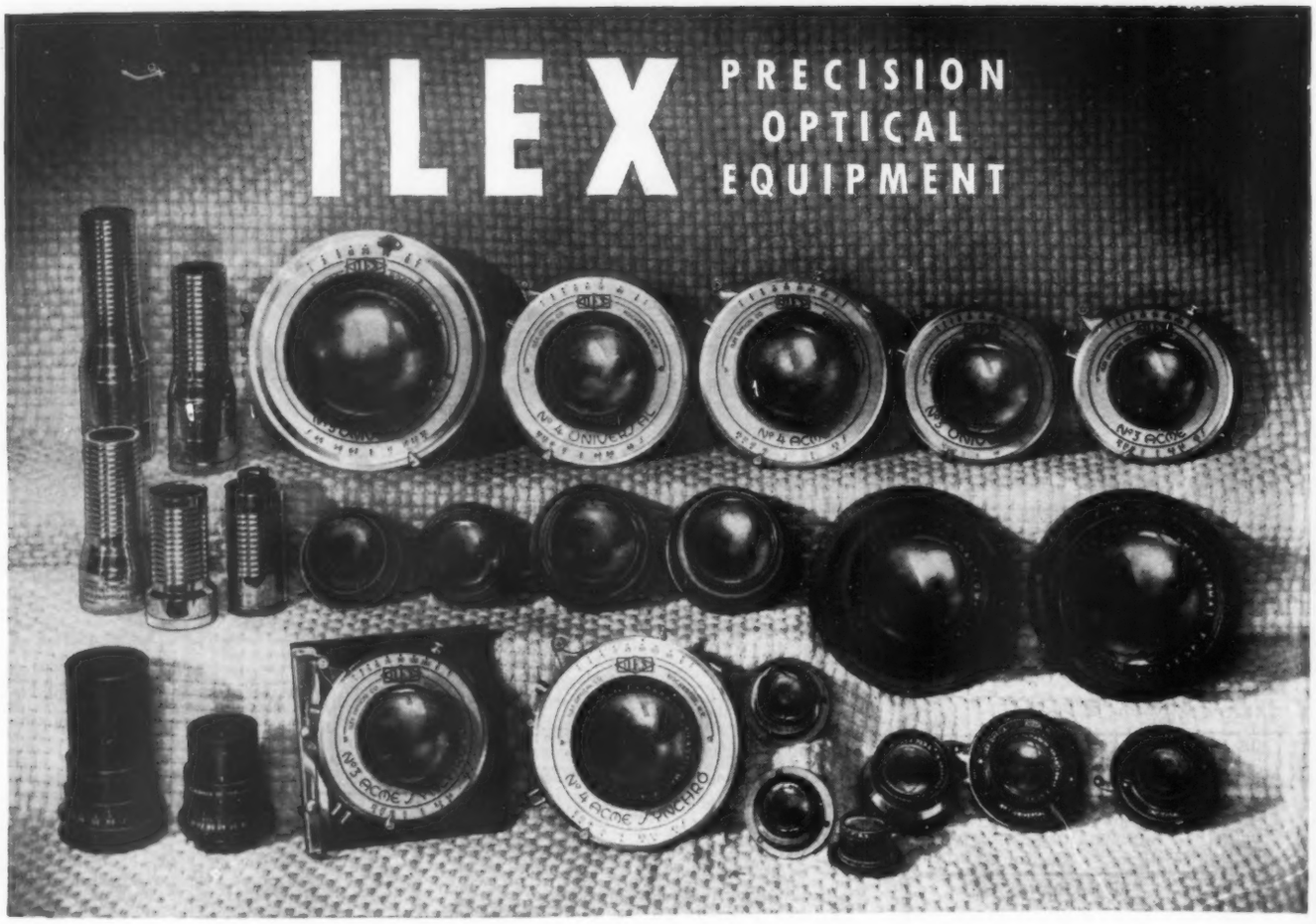

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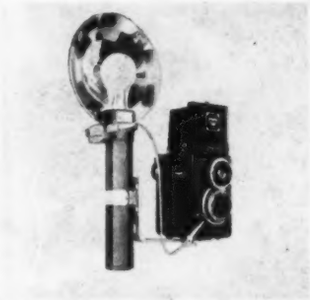

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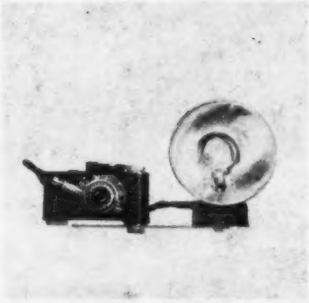

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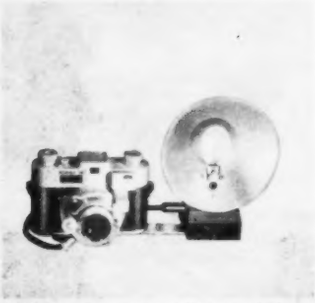

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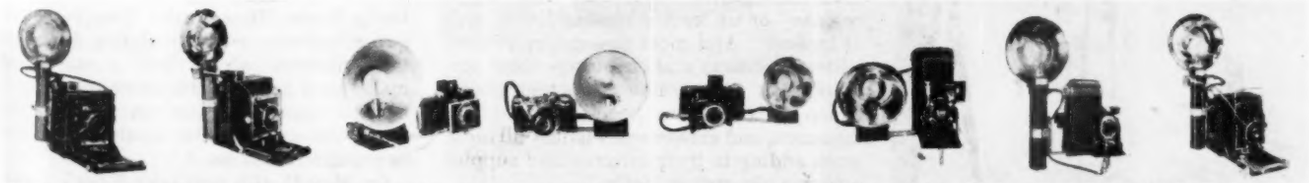


USE YOUR OWN CAMERA! THERE'S A KALART SPEED FLASH FOR IT.

PRESS PICTURES PAY OFF

This sensational shot of the La Guardia field Decoration Day airliner crash was made by Amateur Anthony Salerno whose car, by chance, had stalled nearby. He grabbed his camera, exposed hurriedly, and rushed to the *New York Daily News*, where his picture was bought and used.

Paint splotches struck the roadway as Amateur William Zerillo drove across New York's Triborough bridge. His alert camera caught the collapse of painters' scaffolding, and the *Daily News* used the picture on page one.

By Sidney Feldman

Alert amateurs hit front pages by keeping their news sense sharp, their cameras handy

ALERT amateurs can make good money by taking on-the-spot news pictures.

By submitting spot news and feature news pictures and ideas for pictures to local newspapers, amateurs can tap a regular—or at least a spasmodic—source of income. And most newspaper picture editors welcome and encourage these unnumbered, anonymous photographers. Among them have been taxi drivers, salesmen, and garage attendants—all amateurs adding to their incomes and supplementing newspaper staffs.

News knows no hour. Things are happening at all times. The amateur, already adept at handling a camera, is urged to polish up on his news sense by checking newspapers and newsmagazines for the type of pictures sought. George J. Schmidt, picture assignment editor of the *Daily News*, "New York's Picture Newspaper," advises amateur photographers to take pictures which "tell a story and make good copy." This sense, plus alertness, a loaded camera, and a watchful mind and eye put the amateur into the newspaper business.

On May 31, this past year, Charles Dennis of New York City had his Ciroflex

slung over his shoulder as he walked along West 44th Street, near the gay white way of Times Square. At 2:40 p.m. he chanced to look up, saw a parachutist descending, adjusted his camera, shot a roll of film. Quickly he took the undeveloped film to the *News* which developed it and ran pictures on the front and inside pages of the following day's paper. The descending parachutist picture is shown on page 46.

To encourage other amateurs to go out and do likewise, and to reward Dennis in addition to payment, the paper printed Dennis' name below his picture, and a box story on page three told how he took the picture. Most newspapers which invite amateur photographers' work, publish their names and addresses along with picture information. Picture editors know that technical information is catnip to amateurs, and accordingly the *News* related how Dennis used "his Ciroflex camera and No. 120 Orthochromatic film."

Like news, pictures are either of the news type or feature type. Spot news pictures are dramatic, startling, engrossing pictures of action or immediate post-action. An actual picture of an accident; a burning airplane, somebody jumping from a building—these are spot news pictures.

Unless these pictures are extraordinary, they become worthless souvenirs if not published soon after the event. The picture of the suicide who landed on a parapet of the Empire State building, then jumped again to his death, had been taken one day and held till the next by an uncertain photographer who then telephoned the *New York Daily Mirror*. That newspaper eagerly purchased the belated picture and ran it on page one of its earliest edition. Later the photograph was run as the best picture of the week by *Life* magazine. It was taken by J. Royce Ellington of Winston-Salem, N. C., a traveling salesman in New York who kept his camera with him at all times. It paid off.

Two successive shootings, with gun and camera, recently occurred in New York streets. The shooting of a father by his son with a souvenir gun was photographed by John Cameola of Brooklyn, N. Y. He rushed his pictures of the victim, flat on his face on a sidewalk, to the *New York Journal-American* which rewarded him therefor. Faces of onlookers added interest to the spot news shot, reproduced here.

Feature pictures, which often are not as timely as spot news, are informative, pleasing, interesting, and tell a story. These include pictures of the Washington cherry trees blossoming each Spring along the Potomac river; a pleasant Winter setting, or a comic picture story series or single picture. When newspapers are running campaigns, such as a safety drive, amateur photographers have a hint on subject matter of interest to that newspaper.

Picture editors occasionally buy attention-getting feature pictures from amateurs, but insist that nobody bother them with pictures of a brother and his dog in a back yard. Feature pictures by amateurs also can be sold to newspapers issuing rotogravure or Sunday magazine

Fire truck chasing paid off for H. Weaver Cochran of Millstadt, Ill. He snapped pictures of this Columbia (Ill.) Quarry Company blaze until his film ran out, rushed to the *St. Louis Globe-Democrat* office where the film was processed. They used two shots, with credit and payment. "All in all," Cochran says, "the pictures have paid me $100, and I'm not through yet."

Amateur John Cameola of Brooklyn caught this on-the-spot picture of a shooting victim sprawled face-down on the sidewalk. He rushed the film to the New York *Journal-American* where it was developed, printed, purchased, and used. Newspapers welcome spot news pictures from amateurs, but justifiably insist that amateurs step aside when staff photographers are on the scene.

A former paratrooper bailed out of a plane near New York's Times Square, bent on taking 16 mm movies as he dropped, and Amateur Charles Dennis snapped this shot as the parachutist floated over Manhattan rooftops. The *New York Daily News* used the picture on its front page.

sections, as well as to a picture magazine such as *Life*. Color pictures have added value, if the newspaper rotogravure section is printed in color.

As in the case of Charles Dennis, newspapers readily develop an amateur's films. In some instances a finegrain developer is used, though many newspapers use D-72 for average size negatives and DK-20 or Microdol for 35 mm. Some newspapers encourage the amateur to develop and print his own films. One picture editor said, "Sure, we develop amateur's films, using D-72. But, God forbid, most stuff brought in by amateurs shows someone's aunt with an old collie and the news pictures are fogged."

Picture editors have learned that disgruntled amateurs blame the newspaper when developing results are poor. Speaking from experience on the picture desk at the *Journal-American*, a Hearst newspaper, Robert F. Keogh said, "We prefer amateurs to develop their own pictures. We've found about 50% of the films suffer from poor exposure. In such cases the amateurs complain that newspapers are at fault. Advanced amateurs can allow more or less time for developing because they know whether their negatives were overexposed or underexposed," he continued. "If these amateurs bring films to the newspaper for developing they should give exposure information to the photographer. I wish amateurs would realize newspapers don't spoil films after going to all the trouble of getting amateurs to bring them in."

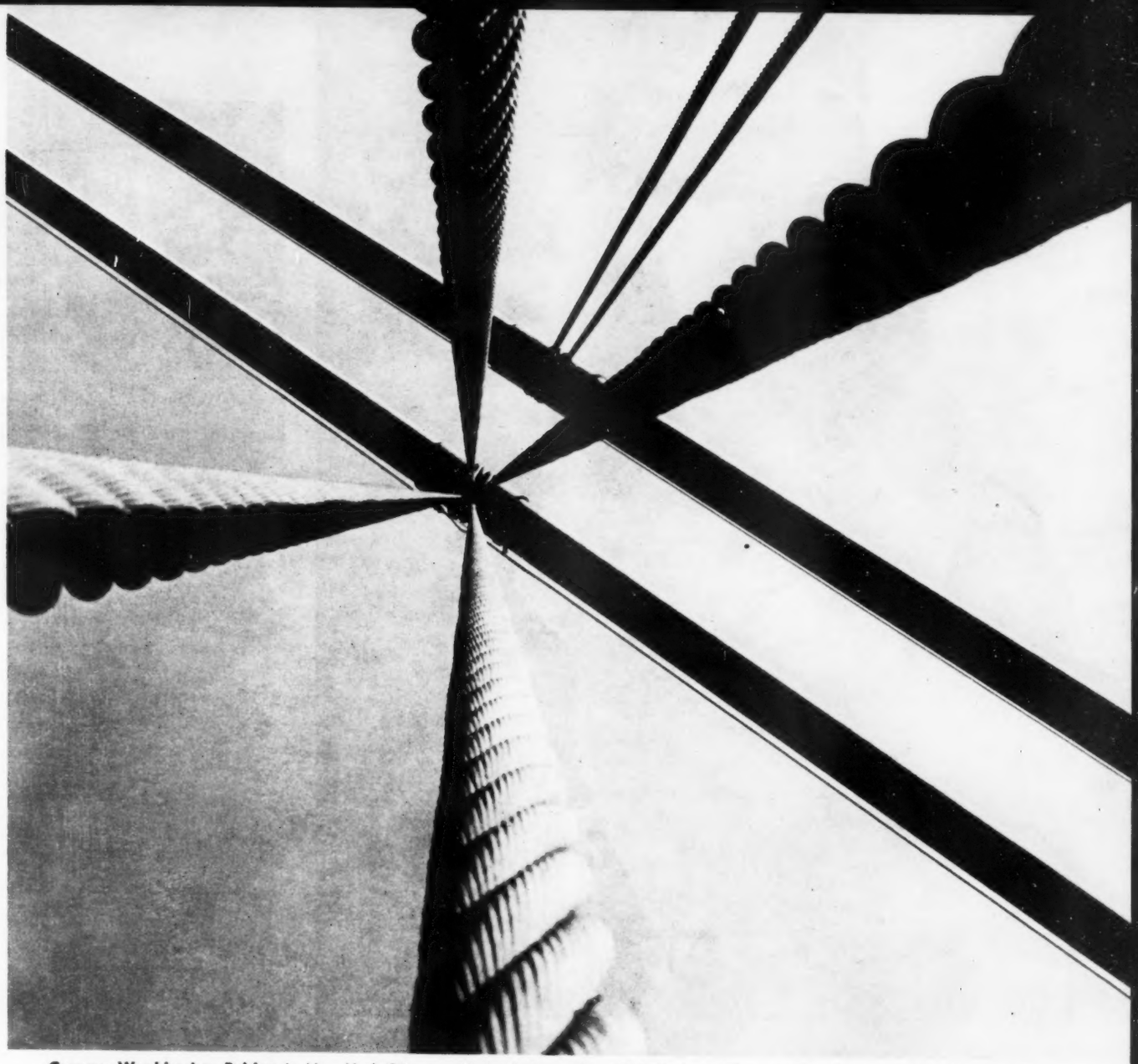
Next to the film, the camera enters the picture. Time and again the moral here is: It's not the equipment you use, but the pictures you get. Picture editors marvel at the types of cameras used by amateurs bringing in films and negatives. Equipment ranges from cheap box cameras to 8x10 view cameras, and all manner of Contaxes, Leicas, and Rolleiflexes. Speed Graphics also are popular.

Obviously the quality of pictures made with the better cameras supposedly used by more advanced photographers, is better than pictures taken with box and folding cameras. The trick, however, lies in timeliness and interest, the volatile news essence. "Sometimes five seconds or five minutes is too late," said John J. Reidy, chief photographer of the *New York Daily Mirror*. Also, it is not so much with what camera or how well a picture was taken, but when and where it was taken. Newspapers are interested in the picture subject primarily, and its quality secondarily. Their business is news, not art or technique. Coarse newspaper screen reproductions often hide picture imperfections anyway.

Two famous pictures taken by ama-

(*Continued on page* 156)

This dramatic shot was made from New York's Empire State building by Amateur J. Royce Ellington of Winston-Salem, N. C. Seconds later, Charles Vogel, 67, released his grip on the parapet and plunged to death. An unsteady camera hand caused the picture to blur, but its news value earned it page one space in the *New York Daily Mirror*, picture of the week in Life, and syndication by International News.



George Washington Bridge in New York City provided photographer Erich Kastan with a patterned picture of odd perspective.

Here is where Kastan placed his camera to make the striking picture shown above.

HOW THIS PICTURE WAS MADE

AS YOU can realize by comparing the photograph above and the combination photo-diagram at the left, all that it takes to make a striking picture is imagination and point of view. Erich Kastan of New York City, wandering with his Rolleiflex on the George Washington Bridge, saw these four steel cables coming through holes in the cement, was able to visualize what sort of a patterned composition they might make if treated in an imaginative fashion.

Holding his camera in the center of all four cables, he pointed it towards the sky, catching this very odd view with its dizzying depth and perspective. Use of a medium yellow filter helped to hold his sky back somewhat. His film was Ansco Superpan Supreme, and his lens was 7.5 cm in focal length.

Opportunities for odd but interesting pictures lie all about us, and it takes only a discerning and imaginative eye to appreciate how a new picture can be made from the raw materials afforded by scenes old and long ignored and which can be found on every hand.—

1 Wall, trees, and house stand out over-prominently in the medium shot (above). Shoulders-squared-to-the-camera are anything but flattering, and the sun, hitting from over the girl's shoulder, casts a bad highlight on her nose. In the closeup (left) low and close camera angle centers your eye on the subject. Focus of girl's eyes on a particular spot eliminates blank look.

2 Extraneous background, confused composition, and uninspired expressions make the holiday table picture below remarkable for what it lacks. To improve it, the photographer moved in close to eliminate most of the distressing background, chose his camera position with an eye to improved composition, and gave his subjects something to do—which automatically took care of the posing and expression problems.

For Better Effect

MOVE IN CLOSE

Photographs and text by **ROBERT E. SMALLMAN**

Improve your pictures by filling the finder with the subject rather than the background

TIMIDITY is never a virtue, and in photography it is a positive vice. Take a look at the average snapshot and you will see the result of excessive shyness on the part of the photographer—the firing squad full-length poses, the people so small their faces are hardly more than pin points and the vast expanses of meaningless and distracting backgrounds. The remedy is simple: Be bold, get up close!

We are speaking, of course, mainly about pictures of people. It is the people you are interested in, not the landscape. Obviously the thing to do is to concentrate on them, and the only way to do so is to eliminate extraneous backgrounds and foregrounds. The easiest way to accomplish this is by getting up close and filling most of the picture space with the person or persons whose picture you are interested in. Then the offending building, telegraph pole, fence, tree, or shrubbery will be blocked out. It is as simple as that, yet thousands of persons with cameras go right on making snapshots standing far back from their subjects without regard for what surrounds them.

Take a quick look at the pairs of pictures reproduced here. You will see that the better ones have one thing in common: The figures pretty well fill the picture space. This is certainly not an iron-bound rule, but is a very quick and effective device to minimize distracting backgrounds and concentrate on the subjects themselves. Offensive background objects can be eliminated still further in many cases not only by getting up close but shooting from a low viewpoint, as was the case in several of the examples reproduced. Often simply dropping the camera a foot or two will eliminate a bothersome tree or telephone pole.

Getting close up will improve the work of most snapshooters, but a word of caution is in order at this point. You can't always get as close as you might like with a fixed-focus camera. The lenses of inexpensive cameras work within fixed limits, and if you get closer than the mini- (*Continued on page* 98)

3 Rustic fences have their own romantic places, but in a picture primarily of persons they often can steal too much attention (above). Note the improvement in the shot at right when the photographer moved in close to focus attention on face and hands, had the couple look at each other for better expression, and shot from a low camera angle in order to get a non-cluttered sky background.

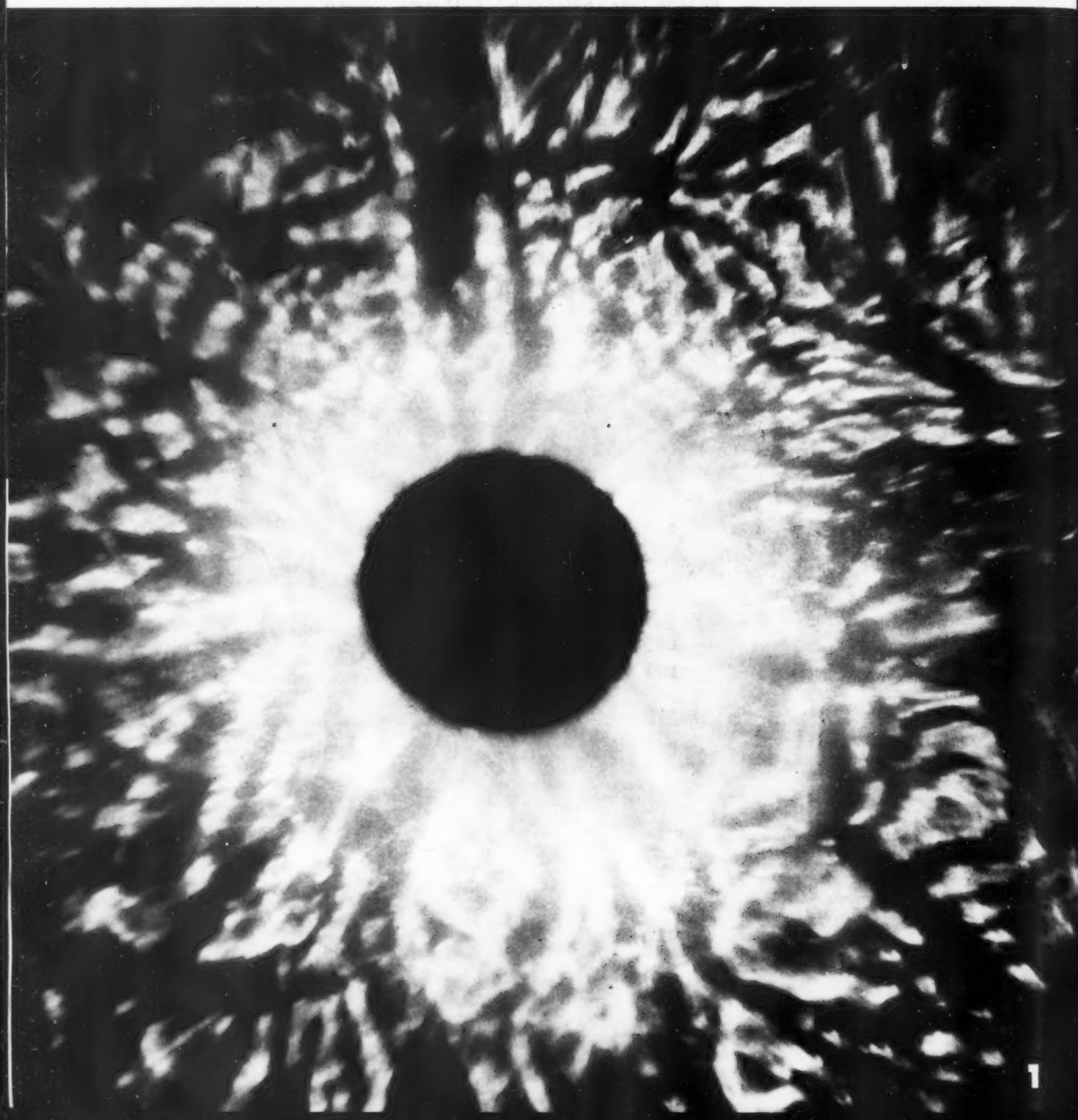
Test your ANALYTICAL and CREATIVE ability

Photographs and text
By VAL SAMUELSON

IT'S FUN, EASY, and fascinating to create striking patterned pictures from simple and commonplace objects.

Take for example the photographs shown below and on the opposite page. Each was created in an entirely different manner with items "discovered" in the kitchen, and which you can find in your own home.

Can you guess how they were made? Test your analytical power first . . . and then turn to page 146 for the correct answers and diagrams of each arrangement.



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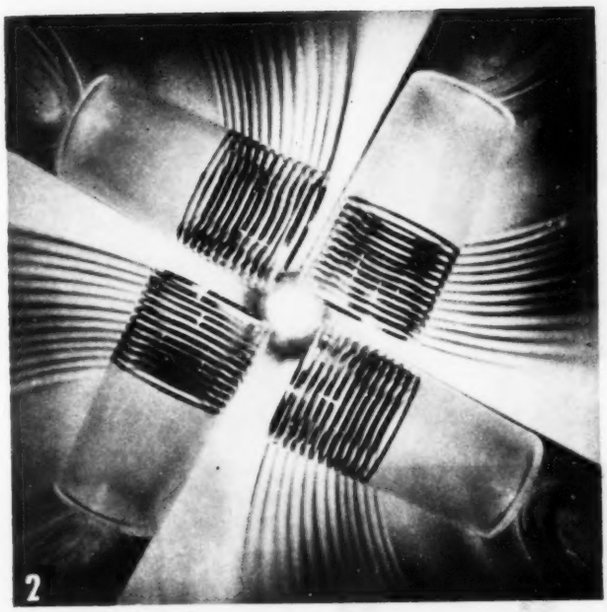
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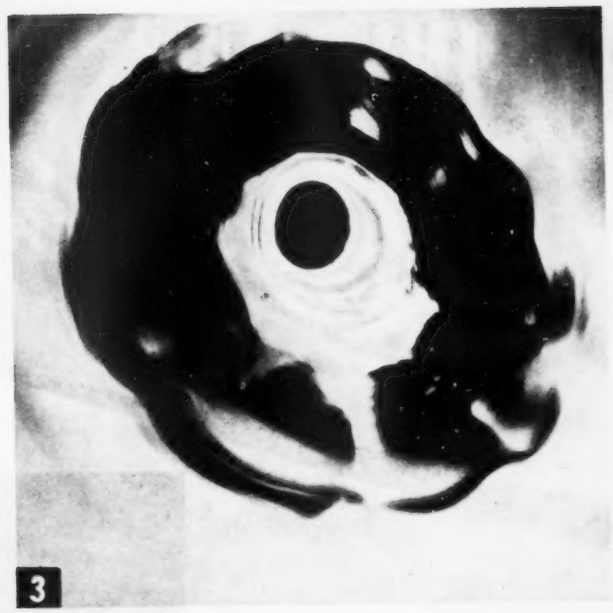
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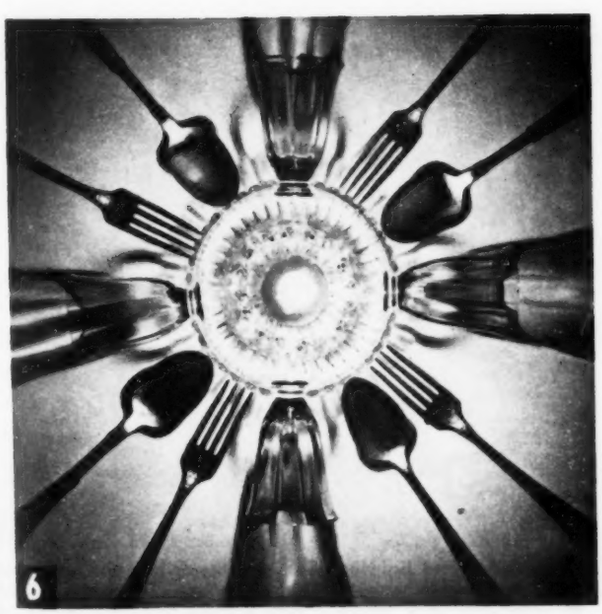
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7

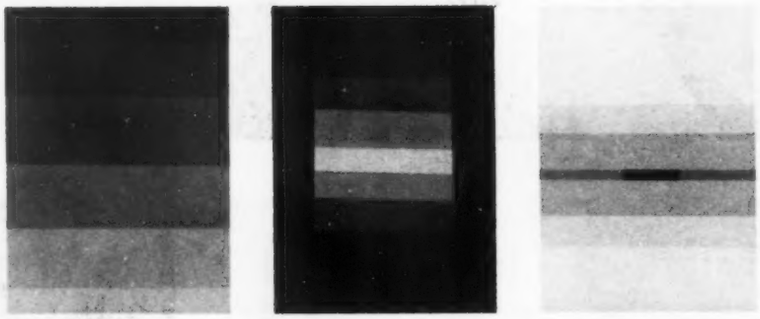
Turn to page 146 to learn how these pictures were made

NOTES ON *High Key*

By

JOSEPH FOLDES

Photographs by the author



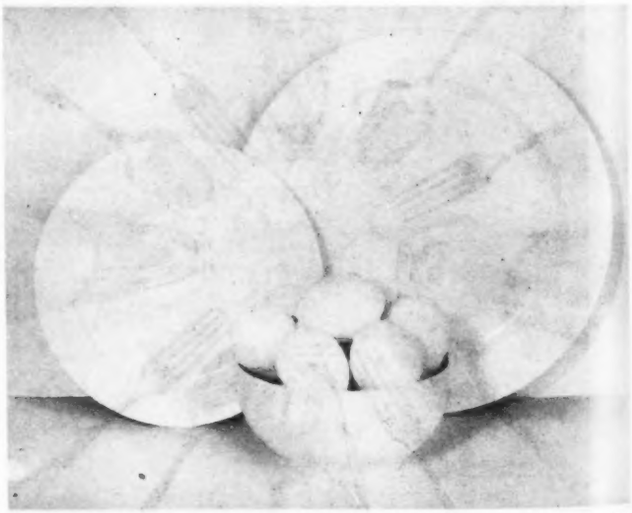
1 **The key of a picture** depends on how its area is divided into light and dark tones. Equal division gives medium key (left), predominant dark areas create low key (center), while light areas produce high key (right).

There's nothing mysterious about capturing those subtle tones that characterize a high-key picture. Here are a few simple rules that will help you master the technique

THERE is something intriguing about the delicate nuances of tone that give a true high-key picture a feeling of lightness, youth, and gaiety. Taking high-key pictures is among the aspirations of most of us, but surprisingly few photographs of this type are made either by amateurs or professionals. You might be led to believe that there is something mysteriously difficult about it, but this is not at all true. If we get down to the basic facts involved, we find that anyone with a camera and enlarger can get good high-key photographs if he is willing to follow a few simple rules. Perhaps some of them will even be prize-winners.

First let us see what a high-key picture is, and what "key" means in photography. Through the photographic process we are able to reproduce any tone from pure white to dead

2 **Dark shadows** create a low-key effect, even with typical high-key subject matter. Lighting makes the difference, as you can see at once by comparing this picture with Figure 3.



3 **Shadowless lighting** of white subjects before a white background produces a true high-key effect. This setup is exactly the same as in Figure 2; only lighting technique is changed.

5 **When to use high key** is a matter of individual taste and good judgment. It is possible to employ this technique with any light subject, but the choice is up to you. If you want a delicate and ethereal effect (left), high key is the answer. If you are looking for a more forceful, dramatic result, then you will do better to make use of the full scale of tones from black to white (right).

black. Every print is made up of areas that have different densities or tones, their lightness or darkness depending on the subject matter and how it was treated. The relationship between the dark and the light areas in the print is what determines its key. If the finished picture has a full tone range, from white through the medium tones to black, and each tone covers about an equal portion of the total area, we have a "medium-key" print. However, when doing actual work, we seldom make a print in which all the tones appear in about the same proportion. If there are more dark tones than light ones, then we have made a print in lower than medium key. If the dark tones overwhelm the light ones, we speak of a "low-key" print. On the other hand, if our print contains more light than dark tones, then we have a higher than medium-key print. And finally, if the very light tones are completely predominant we have a "high-key" print. Figure 1 gives a graphic illustration of medium, low, and high key, made more simple and easy to grasp by using plain tone areas instead of attempting to portray any particular subject.

High key as a photographic medium has been used with great success by top-notch men both in amateur and professional work. Detailed instruction on this subject can best be presented under three main headings: (1) *Choosing the subject,* (2) *Taking the picture,* and (3) *Finishing negative and print.*

4 **Small accents** of black may be desirable, or you can remove them the way shadows between the eggs were eliminated in this picture. For details see Part II of this article next month.

Choosing the Subject

As a high-key print must be overwhelmingly light, for a good start our subject should provide us with the necessary light tones. For instance, a blue-eyed blonde dressed in white and posed in front of a white background will lend herself well to a high-key portrait. Always keep in mind that for a high-key picture the subject, as well as its surroundings and background, should be *very light.* In a high-key print we get lines and masses, but we lose modeling and texture. This means that if a subject's effect depends on its texture or modeling, we should not photograph it in high key—even though its tones are light. In most cases it is quite possible to use high, medium, or low-key technique for the same subject, and it is up to us to choose the one that will provide the result we want. Only the purpose of the final print and individual taste can decide. To clarify this point look at Figure 2. It is a still life of plates, a bowl, and some eggs—all white subjects in front of a white background, a typical high-key subject. However, it was photographed in a rather low key. The picture is very pleasing, with beautiful tonal range and modeling. Now look at Figure 3, which shows the same setup taken in high key. It is also a very pleasing picture, but there is a great difference between this print and the previous one. It has a different mood, a different effect. The lower key is outstanding, forceful; the high key is delicate, beautiful. This is the main difference between high and low-key pictures of the same subject. It is up to you to decide which effect you want in any particular case.

We emphasized the need of an (*Continued on page* 106)

America's first

PHOTO-JOURNALIST

Jacob Riis, immigrant from Denmark, was the first man to use photographs as weapons in fighting the social ills of his time, thus laying the foundations of today's pictorial journalism.

With revealing photographs and picture stories on "How the Other Half Lives," Jacob Riis, pioneer picture maker, forced a city and a nation into remedial action

By ELI WILLIS

IDEAL American citizen, police reporter, social reformer—Jacob A. Riis was also America's first photo-journalist. He was the first to employ photographs to document a news story completely. He established the camera as an essential part of a journalist's equipment. He practically originated the photo-story and in one case used it to such telling effect that it helped prevent a diphtheria epidemic in New York City. And he was the first person in America to employ flashlight photography on a large scale.

To sum it up: Jacob A. Riis laid the foundations for the work of the modern news photographer and photo-journalist.

He achieved all this between 1887 and 1900. In those years, you may recall, Jimmy Hare was still undergoing his apprenticeship as a news photographer and had just begun to achieve fame in the Spanish-American War. Alfred Stieglitz was busy with a new concept in photography—Pictorialism. Lewis W. Hine was still a student in a mid-western school.

Although few persons realize Jacob Riis's eminent position in American photographic history, there is hardly anyone who doesn't recognize his name. His portrait appeared on the 1946 Tuberculosis Christmas Seals. New York City named one of its finest beach resorts after him. Historically, he is known as "the emancipator of the slums," for almost singlehandedly he started the slum clearance movement. The famous Henry Street Settlement in New York is named in his honor. *The Journal of Education* states that he "made the beginning of the greatest movement for the betterment of children America has ever known."

The list of Jacob Riis's accomplishments is endless. He helped found the Boy Scouts of America. He originated in America the idea of using Christmas stamps for tuberculosis fund raising. He authored more than a dozen books and almost a hundred articles, and he took thousands of photographs of America at the close of the 19th century.

Unquestionably every photographer—indeed every American—owes a debt to Jacob A. Riis and his photographic work. However, in the course of years, his other endeavors have obscured his importance as a photographer. It is certainly time that this recognition be given him.

His photographs stand as the hallmark of what the photo-journalist, the documentary cameraman, the news photographer, and the amateur can achieve. Possibly the highest praise that can be given to journalistic photographs is that "they speak for themselves." You have only to glance at Riis's pictures to recognize that here was a man who fully attained this goal.

His results are even more startling (*Continued on page* 169)

Crusading camera of Jacob Riis journeyed to sweatshops throughout New York which worked the poor for long hours and short wages. Picture taken in Division Street necktie workshop.

Juvenile delinquency in the 1890's, as now, was traceable to "What the boys learn on their street playgrounds," as Riis captioned this shot of two youngsters stealing from a pushcart.

Bad housing came in for its share of spotlighting in camera of Jacob Riis. Woman and child stand in almost unbelievable filth of backyard full of shacks in Jersey Street. An early demonstration of the graphic power of documentary photography.

Photographs courtesy the Museum of the City of New York

Bootblacks and newsboys shoot craps in a slum alley as onlooker watches placidly. Such pictures as this shocked good citizens of New York into starting a program of slum clearance.

Narrow, overcrowded room in condemned Essex Market School made teaching difficult. Note that lighting was so poor that gas-jet illumination was used even in the daytime hours.

Photographic raids in tenement districts frightened inmates who didn't know what to make of the sound and sight of flashguns. Sleepy people below bought "flops" for five cents.

Mulberry Street pressroom shows that newsmen haven't changed since the '90's. Poker games were favorite indoor occupation. Note pin-up of "Beef Trust" beauty on the wall.

"Whitey" SCHAFER SHOOTS THE STARS

Hollywood's advocate of scarfs and "canned sex" forbids face powder and rouge, pours psychology into his hypo, and defies the world to prove life can be beautiful before lunch

By GRADY JOHNSON

Schafer goes "all out" to portray Joan Fontaine in a musing mood, with a striking background of "great books" suspended in space, and a globe suspended by touched-out wires.

WHITEY SCHAFER is a colorful Hollywood personality who has poured psychology, "canned sex," and enthusiasm into his hypo to make him as well known as some of the motion picture stars he glamorizes.

Because of his ability to take a rag, a bone, and a hank of hair and turn them into pinup pictures, he is one of the most sought-after still photographers in a town crawling with lensmen specializing in portraiture.

As director of still photography at Paramount Pictures, his most unusual claim to fame is his use of what he calls "sex grease" on the bare shoulders of film beauties to make their publicity pictures more alluring. As a personage whose sartorial elegance puts many of his subjects in the shade, he stands out because no one, so far as is known, ever has seen his Adam's apple.

Off these facets of personality and achievement run the following tangents: he undoubtedly has shot more still pictures than anyone in movieland; he contends to his own aggrandizement that any imaginative person can be photographed attractively; he forbids face powder and rouge in his gallery, and thinks no woman can be beautiful before lunch.

A broad-shouldered fellow with mischievous blue eyes, wavy

First step. A makeup man works on Virginia Welles' lash line as the bescarfed Schafer frowns at the mirror.

A bearskin rug, a bare skinned model, a chair back, and a bathing suit bottom—a "pin-up" is in production.

Swathed, and sexy, Marlene Dietrich is one star whom Schafer likes to shoot. He says she instinctively knows when a camera angle is good. She usually edits her publicity stills, too.

Three guesses—who is this? . . . and you probably can't guess in ten. Here is a portrait of Betty Hutton, who usually is caught on a high bounce. Whitey makes her fluffily feminine.

taffy-colored hair, and booming baritone voice, he might have been a glamour boy himself had he not spent the past 23 of his 44 years making other men and women more beautiful in print.

Since Schafer's concealed esophagus is one of Hollywood's major eccentricities, it should be dealt with first. It seems that the man has a fetish for silk scarfs. He owns 365 (one for every day in the year) and never is seen without one regardless of how hot the day. In sport shirt, coat, or dinner jacket, those scarfs are stuffed below his prognathic jaw like a sagging halo.

To two generations of women, the scarfs might well be a halo, for all he's done for them. If the girls were beautiful, he made them angelic. If they were attractive, he made them pretty and desirable. If they were ugly, he made them attractive.

How he does this involves as much psychology as photography. If a man or woman can summon a soulful, voluptuous, or intelligent thought, the camera will catch the emotion in

Canned Sex is the finishing touch. This special concoction of Schafer's adds gleaming highlights to the shot.

Those eyes (turn the picture upside down) have what it takes. Whitey tries to induce emotion by suggestion.

Take it easy, it's all over, Schafer coos softly to his subject as he slips his slide back into his gaudily painted camera.

Shoes on couch, Whitey Schafer poses Virginia Welles in a pre-camera session. The walls of Whitey's office are littered with framed pictures signed by the great and the near-great stars of Hollywood.

the eyes, the mirror of the soul, he says. If his subject cannot register the required emotion, Whitey induces it by suggestion. Trying to get a pin-up shot of a green actress, for instance, Whitey is apt to say "Give me that 'come hither' look, honey." And she usually will.

With men, his chief concern is to keep them looking rugged. This he does by simply avoiding coy expressions or effeminate poses. Men looking too somber may be asked to say a certain terse expletive. Invariably this breaks them up into laughter.

Working with either sex, Whitey stands well away from his camera by using a long shutter control and shoots when the subject least expects him to. As the subject usually is under constant lighting, he seldom knows when a shot has been made. If flash lighting is used, it's too late after the flash for the subject to freeze. With flashbulbs, incidentally, Whitey always keeps enough constant light on his subject to prevent darkness-dilated pupils from presenting a pop-eyed look.

"Every emotion has a physical reaction," he says, "and every reaction ascends and descends. The trick is to catch the emotional reaction at its peak."

Walking around his victims, chatting and smiling but ready to squeeze the bulb, Whitey banishes from the subject's mind the freezing thought that he is posing for a picture. An assistant, inconspicuous behind the big portrait camera, meantime changes plates as fast as Whitey steals shots.

If he can get his subjects to "thinking right," little else is important, he says. What the subjects lack physically, Whitey claims he can generate with lights, shadows, and "sex grease."

The canned sex, by the way, is a Schafer innovation resulting from the mixing of petroleum jelly with the oil that forms on top of liquid theatrical makeup. He rubs it on a lady's shoulder to bring out what he calls "china-doll" highlights. These elliptical windows of porcelain gleam almost monotonously from all his décolleté prints, and his spirits are said to sag perceptibly at sight of a high-cut gown. This canned sex, he avers, is far better than cold cream. It will not run under the heat of his lights, nor does it photograph grainy as does cold cream.

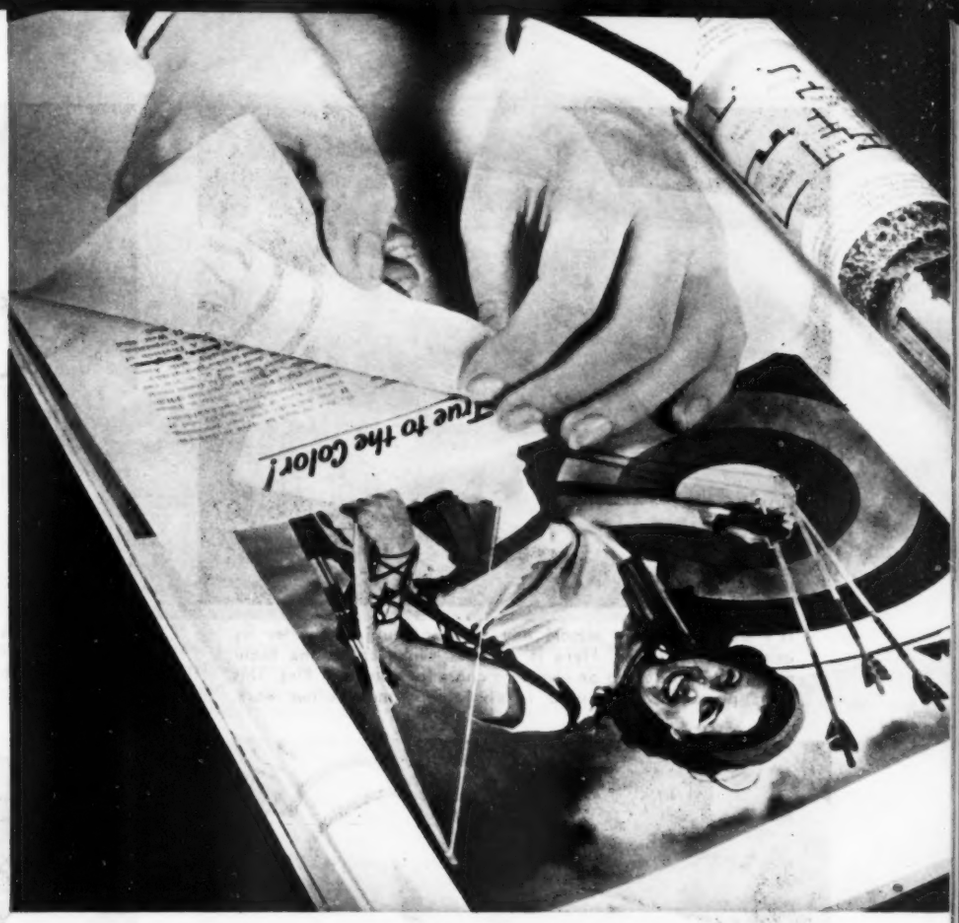
As for his abhorrence of face powder and rouge, Whitey contends these destroy the photogenic sheen of skin, leaving faces dull and flat. Experienced actresses have learned the truth of this. Newcomers who, like (*Continued on page* 136)

Marlene Dietrich relaxes and tilts her head back as Whitey Schafer adjusts a high spot to sidelight her face. His scarf is an ever-present Schafer institution.

Small touches can make or break a publicity still. With his lights set, Whitey pauses to adjust the hang of Marlene's long white fur coat, as she stands immobile.

The angle of a pair of gloves is important too. With his backlight on, Whitey bends to view them against the light—to check their separation from her dark dress.

Here is a photographic aid which allows you to make exact copies of almost any type of material without use of camera or enlarger



When you plan to use reflex paper for copy work and find there is distracting material on the page, it may be blocked out with a thick sheet of paper.

COPYING BY REFLEX

***By* WENDELL MERRILL**

WOULD you like to make exact copies of important papers, engineers' drawings, or linoleum-block prints, without film or camera?

You can duplicate these and other originals without even so much as a photographic darkroom—by reflection printing on reflex paper. The process is quick, simple, and inexpensive. The copies you make will be facsimiles of the originals and their accuracy has been recognized in courts of law.

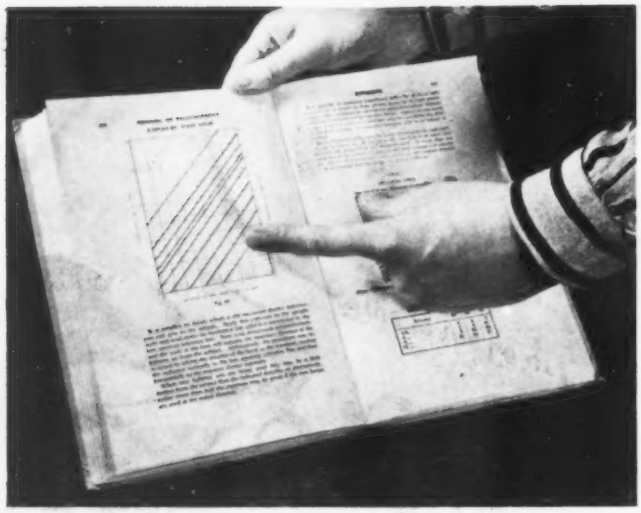
Duplicating can be carried out by either the direct, or indirect method. The first is used only with translucent supports (such as thin white paper or glass) and when the material to be copied is on one side of the support only. The second, or indirect, method makes it possible and practical to reproduce almost anything printed, drawn, or written regardless of the type of support used. And with the indirect method you can copy material printed on both sides of a single support —magazine pages, data appearing in technical books, etc. This second method is true reflection, or reflex printing, although both procedures employ the use of reflex printing paper.

Many persons would like to file copies of printed articles of special interest for future reference, but for one reason or other cannot or do not wish to disfigure the publications in which they appear. With reflex paper it is no trick at all to copy book or magazine pages, and since they can be printed on uniformly-sized sheets, they're filed in readily-accessible folders or loose-leaf binders.

And as if these advantages weren't enough, another attractive feature of reflex printing is that practically no equipment is required. You will need two trays—one for the developing solution,

Negative made on reflex paper from the magazine picture (above) shows relatively little loss of quality or subject detail.

A positive made with reflex paper from the negative shown at left provides a file copy without harming the original.



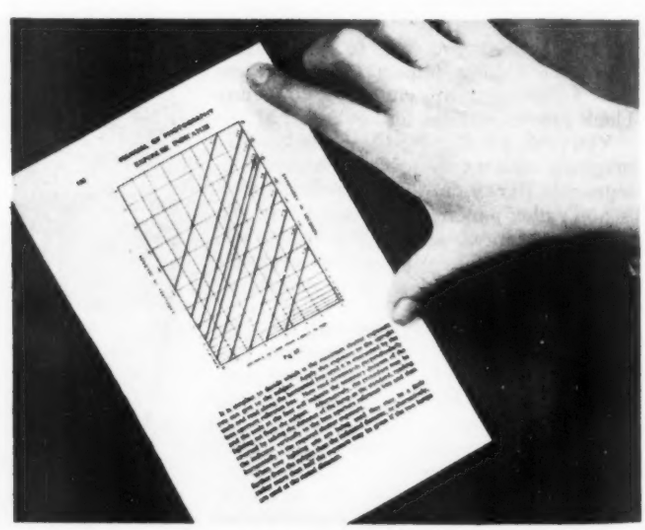
It's easy to copy almost any piece of subject matter by using reflex paper. Here is a series which shows the technique of reproducing an exposure chart for your own files. This same process can be used to photo-copy much other work.

The first step is to lay the reflex paper, emulsion side down, over the material to be copied. Cover the sheet of reflex paper with a glass plate, exert pressure to insure contact. Try 10 sec. exposure with 100-watt lamp 30 in. above glass.

Second step is to develop the exposed sheet, emulsion side down, for 45 to 60 seconds. This process may be carried on in a dim white light, or under the illumination of a yellow-green safelight. The second tray shown contains a fixing solution.

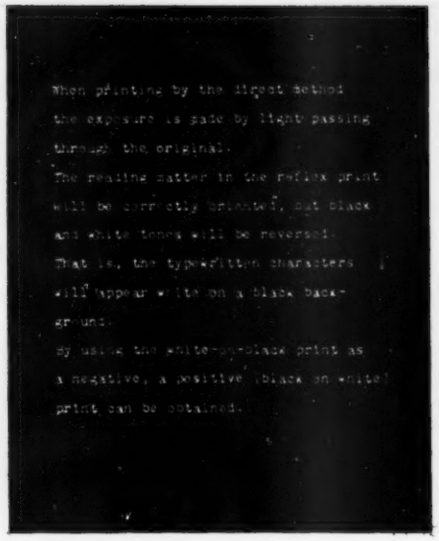
After it is developed the reflex paper negative will have black-and-white tones of the subject reversed, with reading matter backwards. Your paper negative should have good dense blacks, and clear white areas. A slight fog does no harm.

In the third step you make the positive print. Lock the negative and another sheet of reflex paper in a printing frame, placing emulsion to emulsion, and make the exposure through the base of the negative, as in contact printing work.

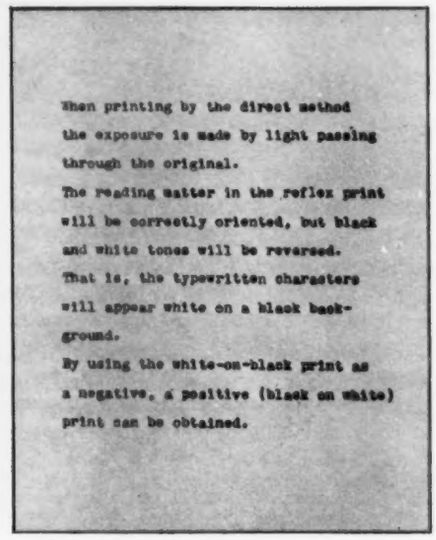


The final positive is an exact duplicate of the original material; if desired it can be trimmed and mounted on a piece of stiff cardboard. The four-step process has resulted in an inexpensive copy, easily made without any harm to the original.

Translucent material printed on one side is copied by placing it face down, laying reflex paper on it, emulsion side down. Then expose as with film negative.



Resulting print reads correctly, but tones are reversed. Fuzziness and loss of definition will be avoided if you insure close contact between subject and paper.



Make a positive by contact printing from the negative (left). This step may be omitted, as negatives are adequate for file copies of much printed material.

the other for the fixer, plus a contact printing frame or sheet of plate glass to hold the paper in close contact while the exposure is being made. That is all.

A business or personal letter on one side of a sheet of white paper is typical of the type of original that can be copied by the direct process. If we investigate the simple procedure by which a copy of this can be made we will know exactly how to handle all other similar originals whether they happen to be wiring diagrams, formulas, or parts lists.

This direct process depends upon using the original as a negative. Simply place the letter in the opened printing frame, typed side toward the glass. It is important that the typed side be down, toward the glass, for if it is not, the typing will be reversed, from left to right in the print. Now, lay a sheet of unexposed reflex paper over the letter in the printing frame with the emulsion side of the paper in contact with the back of the letter. Close the printing frame and make the exposure just as you would when making a contact print from a regular film negative.

This exposure time will depend on the kind of reflex paper being used and the thickness of the letter paper through which the light must travel. Exposure is easily determined by test. As a start, try about 10 seconds with the printing frame 30 inches from a 100-watt lamp.

After exposure the reflex print is developed as a photograph, the developing time is not critical—but 45 seconds to 1 minute should be sufficient. Experimentation will determine your best time.

The print you get should be a sharp, high-contrast copy of the original letter, with one important difference. If the exposure and development have been correct, the typing will be pure white against a solid black background. This is known as a negative copy, and if you have no objection to white type on a black ground, the copying job is complete after this print has been washed and dried.

If you prefer a conventional black-on-white print this can be obtained by one more step. Simply use the reflex paper negative print as the negative for making another print on another sheet of reflex paper. Put the negative print and unexposed paper in the frame as you did before. That is, with the emulsion side of the unexposed paper in contact with the back side of the negative.

Occasionally you may find that final prints made by the negative-positive process of direct printing show slight diffusion. This is most likely to be noticeable if the original contains a great deal of fine detail. Such diffusion, if present, is the result of printing through the paper base of the negative print when exposing the positive. If this diffusion destroys the value of the copy, the job can be done by the indirect process.

Reflex paper does not have the baryta (barium sulfate in gelatin) layer which is present in the more familiar contact and enlarging papers. It will fold without cracking, hence it can be used for making novel photographic letterheads.

Suppose that your camera club is going to hold an exhibition of member prints at your public library. Naturally, you want as many people to see the exhibition as possible. After talking the matter over with the committee in charge of arrangements it is decided that show cards placed in the windows of downtown stores will provide an excellent means of publicizing the salon.

The question then arises of how to produce the comparatively small number of displays needed at a cost that will not bankrupt the club treasury.

To produce a good card which will attract attention, you will want to use art work of some kind, perhaps a cartoon, in addition to the printed message. A regular printing job would require engravings plus typesetting. Clearly, this procedure is much too expensive for obtaining 25 or 50 displays. Silkscreen production might be used, but this, too, will probably cost more than the club treasury can or should spend on the project.

This is a perfect set-up for reflex printing. The paper itself will cost no more than nine cents a sheet in 100-sheet lots of 11x14 inches in size. The prints can be made by the members in the club darkroom, so there will be no labor costs. Suitable mounts (bristol board about 14x17 inches) should cost approximately ten cents each, or less, in quantity lots.

Here's how to go about the job. First, you must have an original—one display card containing in exact size the printed and drawn material you want on all the others. The card itself should be large—about 16x20 inches for ease in handling. If yours is like other clubs, you'll have at least one member who can do an "almost-as-good-as-professional" job of preparing the original. Have him make this poster on smooth white cardboard, the heavier the better.

Now you're ready to produce duplicates in quantity by the indirect reflex method.

The first step is to prepare a negative print. Do this by laying a sheet of reflex paper, emulsion side down in contact with the *face* of the poster. Over this lay a sheet of heavy plate glass somewhat larger than the reflex paper and weight it down with two or three heavy books to insure close contact between the paper and the display card.

Now make the exposure through the *base* of the reflex paper with a strong light (100-150 watts) held about three or four feet above the paper. The exact distance is not critical, but the light should be far enough away to insure even lighting over the entire printing area.

It might at first seem that an exposure made through the base of the paper could produce nothing but a uniformly black or fogged print. This is not the case, of course, the reason being that the exposure each area of the paper receives depends upon the quantity of light reflected by the corresponding area in the original. In other words, the light completely pene-

(*Continued on page* 151)

Pictures in winter

THOSE first snows which veil the street-lights and magically blanket everyday drabness with an unbroken coat of white not only herald the approach of a new year, but should serve to lure the camera craftsman from his warm, well-upholstered chair.

Winter is not a time for the photographer to stay indoors, for there's too much taking place in the world outside which warrants his presence and his camera.

The most commonplace objects, even those within sight from your window, will take on a fresh aspect, and those pastimes which are unique to winter alone can provide you with prints that will make you proud.

It may be the triumphant figure of a hurtling skier, outlined against pines and sky. It may be the white folds of snow which have trapped a black shadow in their midst—a superb contrast in tonal value. Or it may be an icy slope where the cameraman is ever in peril from wild childhood as it riotously skims downhill on steel-runnered sleds. But whatever the subject you choose, this is the season when winter will have touched it, and made it infinitely more beautiful.

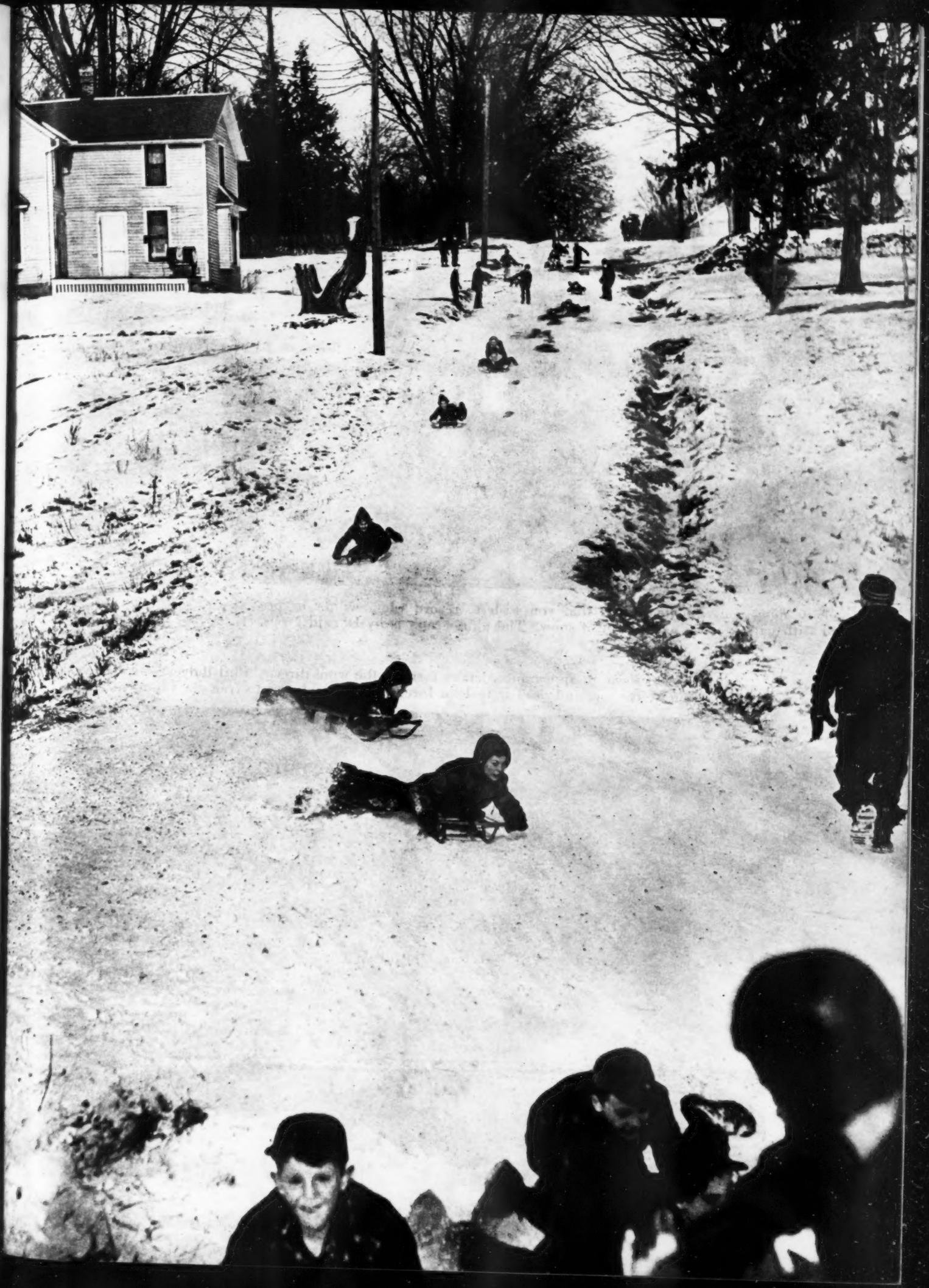
A setting sun **floods light back from the side of a cloud-fringed mountain, and silhouettes a speeding skier. Ray Atkeson made the picture; the scene is Alta, Utah.**

←

Can you remember the thrill of a winter's day when you took a "belly-buster" down an ice-covered slope? Photographer Joe Scherschel's camera evokes it once again. →

← *Fritz Henle* finds an odd angle in this view of a ski lesson. His use of the instructor's outstretched leg to frame a group of attractive students is particularly adept.

Back-lot hockey, or "shinney" as the kids call it, is something that, come winter, you can find in nearly every town, big or small. John Neagle made this in Greenwood Park, Des Moines, Iowa.



Central Park, NYC, wears a coat which varies with the season. Come spring it revels in a cloak of green. Come winters' nights it is a study in black and white, as trees and shadows stand against the foot-tracked snows. Scene is by Paul Anderson.

→

Your home may be the subject that you wish to record when winter drapes it with icicled eaves, and a roof of snow. The photograph is by Donald Davis.

Like tusks of ivory in appearance, icicles form as the wind directs. Phil Balyeat caught an odd formation of the ice, and used it to lend foreground weight and to frame a yet-unfrozen bay.

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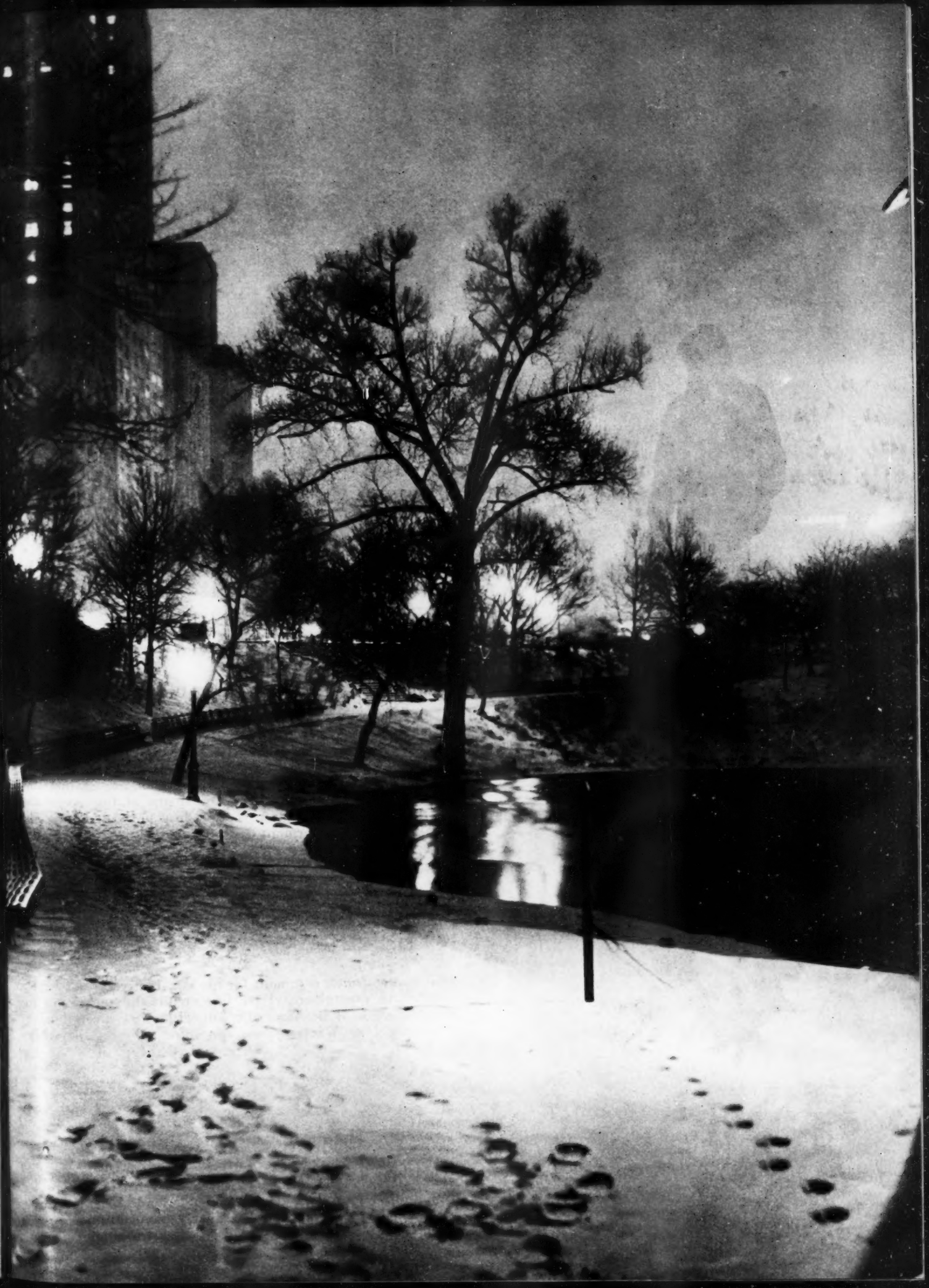

Stark contrast, as created by the hooded figure against the snow and far-off mountains, is the theme of this scene set on the Nose, looking towards the Chin and Adam's Apple of Mt. Mansfield, Vermont. Camera work by Arnold Eagle.

Philippe Halsman is famous for his imaginative use of back-lighting in portraiture. Here he extends the technique to outdoor work as he hides the sun with snow-covered pine tree branches. Winter alone can offer subjects like this.

Andre de Dienes's capture of a sweater's texture keeps it from fading into the background, and lends his picture a three dimensional quality. The nearly monochromatic rendition of his subject matter accentuates his model's face.

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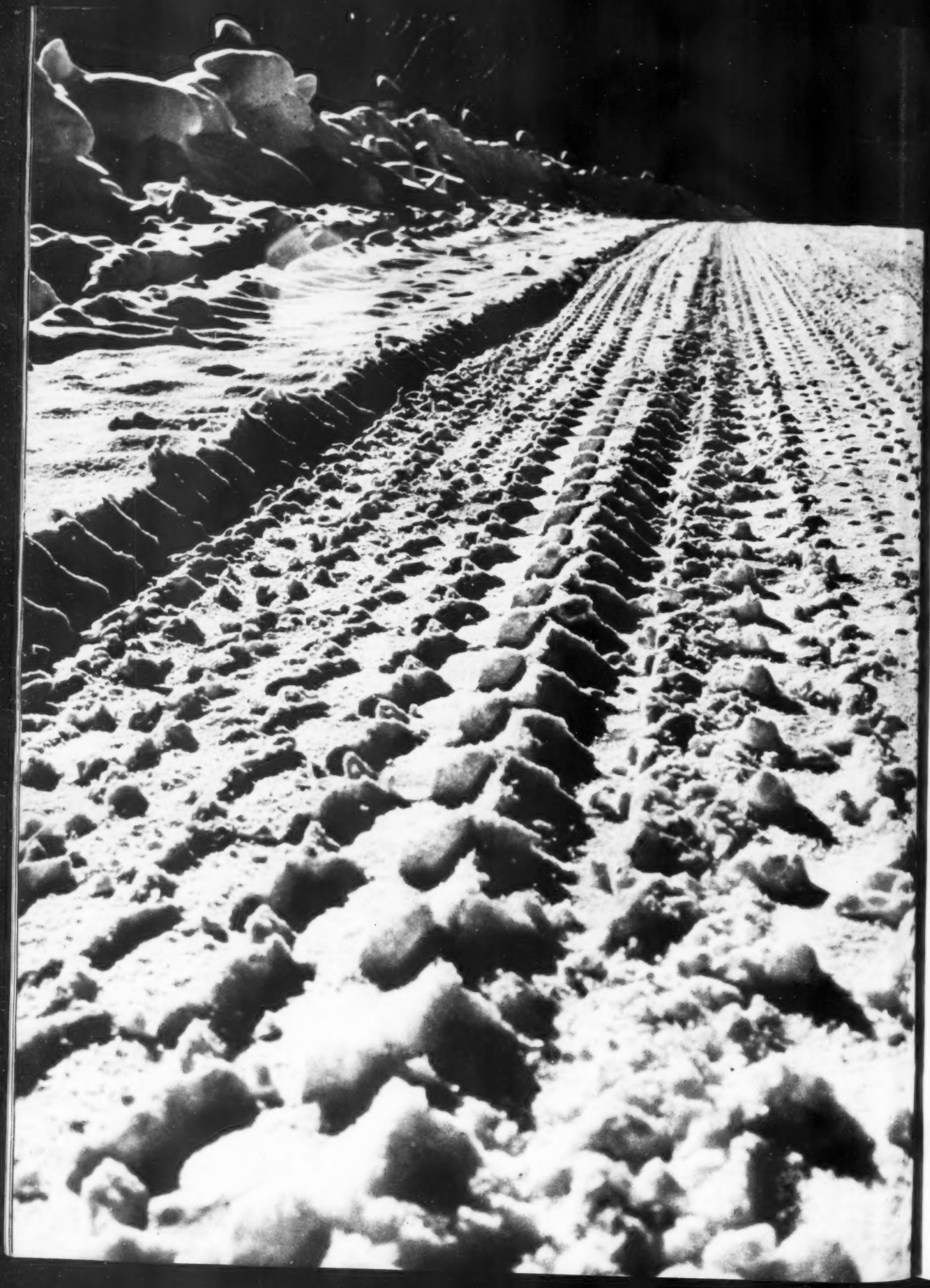
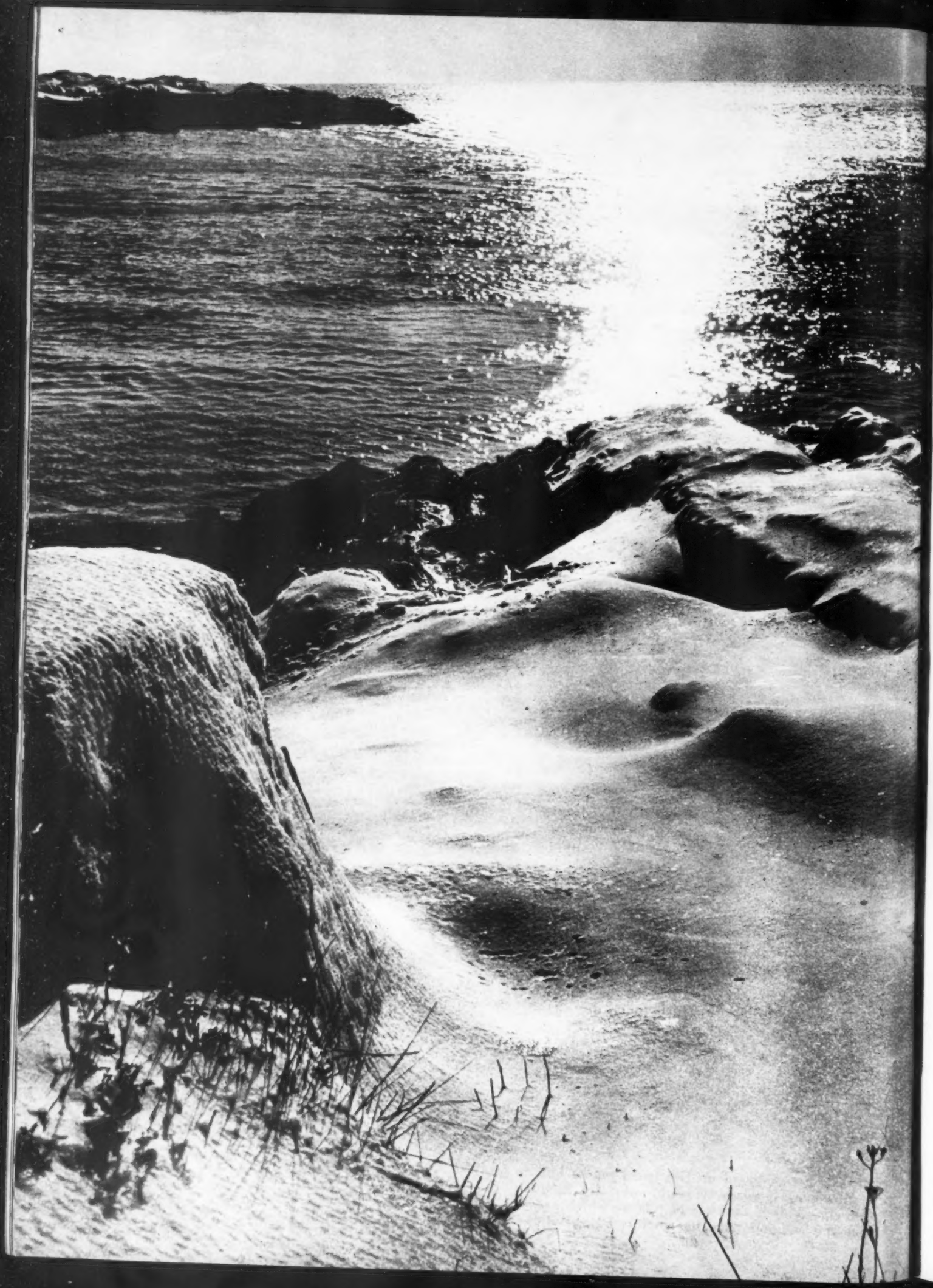


The zebra-like stripes caused by the shadows of young trees on a newly fallen snow create an insistent and repetitive pattern which holds the viewer's eye within the scene. The photograph is by Eugene Kibbe.

An abstraction based on tire tread marks left on a snow-banked roadway is the work of Stephen Deutch. This is the type of picture which proves that the commonplace has pictorial possibilities.



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Clouds of snow surround this skier as he seemingly sits in mid-air, braced only by the slenderest of supports. The photograph is by Lisa Larsen, the scene near Northfield, Massachusetts.

Maine is famed for its rockbound coasts, and winter dresses them in icy sheeting which almost blends in tonal value with the glisten of a February sun on the unruffled water. Kosti Ruohomaa is the picture-maker.

Day may be done, and winter's shadows lie long across the landscape, but the morrow will bring picture possibilities again for the photographer. Gustav Anderson uses an old covered bridge to frame his picture.

DOESN'T this feast of wintertime color tempt you to spice *your* black-and-whites with some Kodak color shots? To catch those youngsters, bright as holly berries, romping in the snow . . . that little skater, scarf twirling in the wind, against the clean blue sky? Kodak color films will get it all. Remember, the snowy ground acts as a huge "bounce-board," thinning the shadows, producing a delicate light balance.

Kodak color film includes *Kodachrome Film* for most miniature, sheet-film, and home-movie cameras . . . *Kodacolor Film* for most roll-film cameras . . . *Kodak Ektachrome Film* for processing in your own darkroom . . . ***It's Kodak for Color.***

Kodak

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

No Darkroom!—Here's a new contact printing paper that doesn't even require a darkroom. It's Kodak Velite Paper—and for the thousands of youngsters who will be trying out their brand-new gift cameras early in 1948, it offers an ideal introduction to the fascinations of darkroom work.

Many an adult, too, who'd rather do his print-making in ample light, will welcome this surprising new paper.

Kodak Velite Paper's secret is partly in its low speed—about one-twentieth that of Azo paper—and partly in its inertia to moderate intensities of tungsten lighting. It calls for exposure of only two or three seconds when a No. 1 Photoflood is used in a printing box. Yet, in a room illuminated by a 60-watt lamp four feet from the worktable, a sheet of Kodak Velite Paper can be exposed and handled for two minutes without fogging. With a smaller lamp or greater distance, of course, this safety margin is considerably increased; but even two minutes allows ample time to remove a sheet of paper from a package, expose, develop, stop, and fix for several seconds—after which, of course, there is no danger of fog.

Many kitchens and bathrooms are normally equipped with lighting that is perfectly safe for Kodak Velite Paper. To make a batch of prints, it's necessary only to pour processing solutions into the trays, and go to work. Normal fixing baths are used, and normal developers—Kodak Universal M-Q, Kodak Versatol, Kodak Dektol, or Kodak D-72. However, Kodak Velite Paper is highly sensitive to daylight and to fluorescent light, and will fog very quickly under such illumination.

Kodak Velite Paper will be available in one contrast, which can be used with most negatives, and in glossy white. It will be packed in 25-sheet and 100-sheet packages, in sizes $2\frac{1}{2} \times 3\frac{1}{2}$, $2\frac{3}{4} \times 4\frac{1}{2}$, and 4 x 6 inches, at the same prices as Kodak Velox Paper.

The Kodak Photo Flasher—Millions of cameras now in use cannot be equipped for synchronized flash. But the new Kodak Photo Flasher—a compact, efficient, battery-powered unit—now makes it relatively simple to take flash shots with any camera that can be set for "time" or "bulb."

The Kodak Photo Flasher consists of a durable plastic battery case attached to an aluminum reflector which is shaped for efficient performance with the "peanut-sized" No. 5 or SM Photoflash lamps. Pressure on a contact button fires the lamp, and the discharged lamp is then ejected simply by pressing down a lever on the side of the battery case.

For beginners with simple cameras, and for others whose cameras lack a cable release socket or other fitting for a synchronizer, the Kodak Photo Flasher offers a convenient and inexpensive means of undertaking flash photography. The unit will be sold alone for $1.25, plus tax, or in a kit which includes four SM Photoflash lamps for $1.90, plus tax.

Toning, Too—On the facing page is a review of Kodak printing paper types, with notes on the importance of tint and texture in the making of fine prints. Image color also figures here—and is subject to control, in most papers, by means of toners.

Probably the easiest toner to use is the newest—Kodak Brown Toner. It is a single-solution toner which can be used either hot or cold; it produces rich warm brown tones on several papers; and it is very economical—an 8-ounce bottle makes enough working solution to tone 300 8 x 10-inch prints. It is recommended for toning Kodak Azo, Platino, Illustrators' Azo, Illustrators' Special, and Opal Papers.

There's also Kodak Rapid Selenium Toner, for such papers as Kodak Opal; Kodak Sepia Toner, for permanent warm brown tones on cool-toned papers such as Kodabromide and Kodak Velox; and Kodak Blue Toner, for blue-toned images on the normally warm-tone papers.

More Sparkle—Among so many products, some are bound to get lost. There's a story current about a Kodak employee who is also an ardent and successful salon exhibitor. For years, he'd been seeking a wax or lacquer that would preserve in his exhibition prints the glow and depth a fine print has before it's dried. You know how it is when you take a wet print from the tray—the surface has a transparent, lustrous sparkle, the blacks are rich and deep, the whites and middle tones are luminous, and you exclaim, "That's it!" Finally, in one of the salons, this Kodak exhibitor spotted a print with precisely that quality. He sought out the maker and asked for the secret.

"You ought to know," was the reply. "I used Kodak Print Lustre."

It's a marvelous medium, this Kodak Print Lustre—and extremely simple to use. Apply it to a dry print, wipe off any surplus, and that's all . . . except that the picture now has a permanent sparkle and luminosity matched only by the wet print in the processing tray. And a 4-ounce bottle, enough for many large prints, costs only 50 cents.

Print Protection—Photographic paper stock is pretty rugged stuff; and the gelatin emulsion of a correctly hardened print is sturdy, too. However, prints assembled into books and portfolios must often stand a great deal of handling at the edges, and are subject to soiling. For such prints, Kodak Print Lacquer offers excellent protection.

This lacquer provides a tough, transparent, water-resistant, oil-resistant coating that's just about as nearly invisible as any surface coating can be. You can observe it only by holding the coated print at an angle toward a strong light, and comparing it with an uncoated print on the same paper. Matte paper remains matte; lustre surfaces keep the same lustre. Yet this coating is so effective that a print dipped in Kodak Print Lacquer and dried can be cleaned with soap and water!

Dipping in a print tray is the normal method of applying Kodak Print Lacquer. It can be used over and over again, until used up. And an 8-ounce bottle costs only 60 cents.

Beginner's Gift—For the youngster who already has a camera, or is about to receive one, a good darkroom outfit will do more to enrich and broaden the photographic hobby than any other gift. The Kodak ABC Photo-Lab Outfit is an ideal kit of its type; it contains everything the beginner needs for a happy initiation to darkroom work. There are an efficient all-metal printing box (which also serves as a case for the other items), trays, a safelight, a graduate and thermometer, film clips, chemicals, and paper. The price for the complete outfit is only $6.50, plus tax.

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be well and soundly informed.

MIDWINTER IS PRINT-MAKING TIME . . . and for the discriminating user, there's a Kodak paper with the correct image tone, stock tint, surface texture, and degree of lustre to fit any subject.

TO THE BEGINNER, any clear print he makes is a marvel and a delight. Fine points of image tone and paper texture matter very little. But to the experienced worker, the connoisseur of fine printing intent on perfection and the salons, those features are of signal importance.

Paper should fit the subject. A firelit cottage interior may demand a warm-tinted paper with a warm image tone and a rough, canvaslike surface—such as Kodak Opal Z Paper. A snow or water scene may require brilliant white stock, an image tone with cool neutral grays and rich cold blacks, and a smooth or fine-grained surface: obviously Kodabromide E or N Paper. And a high-key portrait study of a blonde child may find better interpretation on Kodak Opal V Paper—or the old-ivory richness of Kodak Opal W Paper—than on any other paper.

Here, for your convenience, is a table of the most popular Kodak paper types, with notes on image tone and contrasts, and the letter code for stock tint and texture. Pin it to your darkroom wall, and use it as your guide when you set your mind to finer prints.

CONTACT PAPERS	IMAGE TONE	TINT AND SURFACE	CONTRASTS
Kodak Athena	moderately warm	B, G, P, Y	1, 2, 3
Kodak Velox	cool blue-black	F	0, 1, 2, 3, 4, 5
Kodak Azo	cool	E, F	0, 1, 2, 3, 4, 5
Kodak Illustrators' Azo	moderately warm	E, F	0, 1, 2, 3, 4
Kodak Ad-Type*	cool	A	0, 1, 2, 3, 4, 5
Kodak Resisto**	cool	N	0, 2, 3, 5
ENLARGING PAPERS	**IMAGE TONE**	**TINT AND SURFACE**	**CONTRASTS**
Kodak Opal	warm	B, C, D, G, L, P, V, W, Z	normal
Kodak Platino	moderately warm	F, G, P, Y	2, 3
Kodak Illustrators' Special	warm	E	normal
Kodabromide	cool	A, E, F, G, N, P	1, 2, 3, 4, 5
Kodak Resisto Rapid**	cool	N	1, 2, 3, 4

*Special folding stock. **Water-resistant, quick-drying stock.

For detailed information on technical characteristics and manipulation, see the Data Book, "Kodak Papers," and the book, "Kodak Photographic Papers for Professional Use," at your Kodak dealer's.

Tint and Surface Code

These letters denote combinations of paper tint, texture, and degree of surface lustre. Some combinations are available in several Kodak papers: for example, F (white, smooth, glossy) may be had in Kodak Velox, Azo, Illustrators' Azo, Platino, and Kodabromide Papers—in various contrasts.

A—*White, smooth, lustre,* on special lightweight stock which folds without cracking. The ideal type for folded photographic greeting cards.

B—*Cream white, smooth, lustre.* For prints of subjects in which fine detail and texture are important, and moderate surface gloss is preferred. (For high gloss and maximum detail, use F, and ferrotype it; for high-ratio enlargements from small negatives, in which suppression of film grain may be a factor, select from D, E, G, L, P, and Z.)

C—*Cream white, smooth, matte.* For prints in which fine detail and texture are important, but surface gloss is not desired. Matte is a pleasant, "quiet" texture, admirably suited to studies of women and children, especially if tonal gradations are delicate and the tone scale is fairly high in key. Where the key is low, and deep rich blacks are needed, a glossy or lustre surface should be chosen instead of matte.

D—*Cream white, rough, matte.* For large and medium-sized prints in which some subordination of detail is desired. The rough surface emphasizes the larger masses and planes of a subject, and is often selected for character studies, close-ups of elderly people, and those landscapes in which a broad effect is wanted rather than fine detail. For a rough surface with lustre, see L; for extreme roughness of surface, see Z.

E—*White, fine grained, lustre.* "Fine grained" denotes a very finely pebbled surface which adds richness to a print with very little loss of definition. The three fine-grained types (E, G, and P), differing only in tint, are probably the most popular of all papers for exhibition prints. In high-ratio enlargements, the delicately pebbled texture helps subdue grain without materially impairing the effect of fine detail.

F—*White, smooth, glossy.* This is the type for prints in which the absolute maximum of detail is to be recorded, or which are to be reproduced by photoengraving or other photomechanical means. On ferrotype plates, the prints dry to a mirrorlike smoothness, with a tonal scale from purest white to richest black. No other paper surface permits so long a scale of gradation, nor such crispness of detail.

G—*Cream white, fine grained, lustre.* Identical with E, except in tint.

L—*Cream white, rough, lustre.* For the same type of subjects as D, but has a lustre instead of a matte surface.

N—*White, smooth, lustre.* Same surface texture as A, but on regular stock instead of special folding stock. This, like B and C, is an apt combination for subjects rich in detail and delicate in gradation. Of the three, N is the normal choice for cold-toned subjects such as snowscapes and seascapes, and many high-key subjects; B and C, being cream white, are logical choices for scenes which are warm and sunny in mood, for artificially lighted scenes, and for many portrait studies.

P—*Old ivory, fine grained, lustre.* The rich ivory tint makes this (along with W and Z) ideal for scenes which imply or include firelight, candlelight, or lamplight—for character studies of elderly people—for strong masculine portrait studies—briefly, wherever extreme warmth or a feeling of mellow antiquity is essential. Of the three, choose P or W when the subject depends on fine detail for its interest; choose Z for broad effects with detail subdued.

V—*Cream white, suede, matte.* This is the most luxurious of the matte paper types—an absolute matte, with a rich, velvety, suede texture. It's the paper type to select when complete elimination of surface gloss is required, without loss of fine detail.

W—*Old ivory, suede, matte.* Identical with V, except for the added warmth of the old ivory tint.

Y—*Cream white, silk, lustre.* This type of paper has a special clothlike texture and lustre; is effective for some portraits, still-life studies, and many snow and water scenes. Because of the definite silky texture, print subjects must be chosen with discrimination—but, to the venturesome, this paper type offers interesting opportunities.

Z—*Old ivory, tapestry, lustre.* "Tapestry" is another special surface, quite rough, with a texture similar to heavy canvas. It's unsurpassed for broad effects, for emphasizing large masses and planes, and subordinating detail. Among the appropriate subjects for this paper type are vigorous masculine portraits, rugged landscapes, certain types of farm and village scenes, and many character and "genre" subjects. The extra rough surface calls for prints of generous dimensions—usually 11 x 14 or larger.

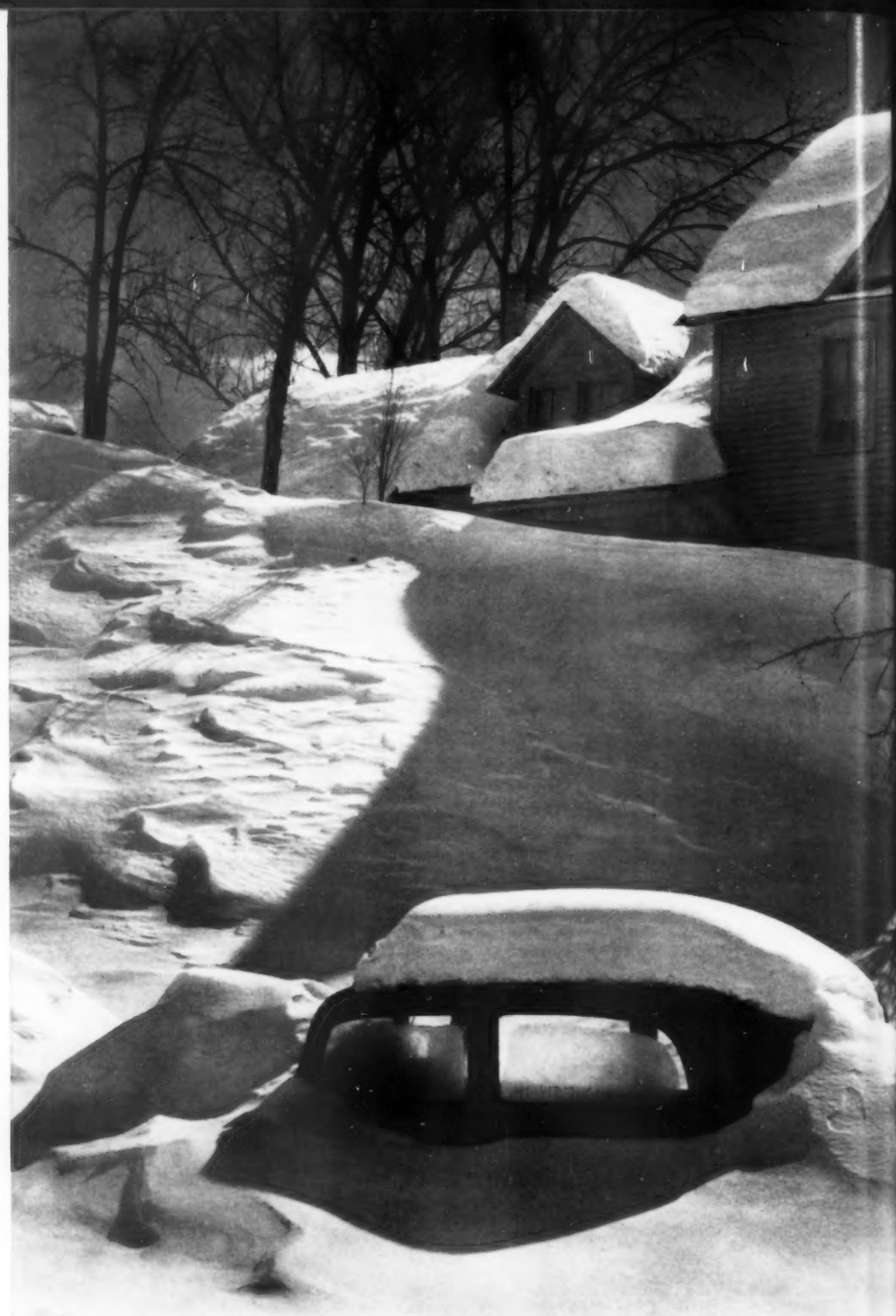
Prices subject to change without notice.

Kodak

"There is a noticeable difference in all enlargements...

...when you work with a Kodak coated enlarging lens. This is especially true when you use glossy paper, or get into some of the difficult work we do here, such as enlarging onto film, where light scatter is a big factor. With Kodak coated lenses we can make blowups with crisp highlights, on faster film than we'd ordinarily try. We recommend to all students that they use these lenses, the Ektar and the others, both in their cameras and in their enlargers. It pleases me tremendously to see such amazingly fine lenses being produced in our own country."

—John W. Doscher, FPSA, FRPS
Director, Country School
of Photography
South Woodstock, Vermont



Kodak Enlarging Ektar Lens, 2-inch f/4.5

Kodak Enlarging Ektar Lens, 4-inch f/4.5

Kodak Enlarging Ektanon Lens 4-inch f/4.5

Kodak Enlarging Ektanon Lens, 7½-inch f/4.5

KODAK enlarging lenses are designed to yield the highest degree of definition at the relatively short ranges used in enlarging. Color correction, of a very high order in Kodak Enlarging Ektanon Lenses, is carried even farther in the Enlarging Ektar Lenses. All are *Lumenized*—ultrahard-coated the Kodak way—to reduce reflection and minimize light scatter. At your Kodak dealer's... Eastman Kodak Co., Rochester 4, N. Y.

NOTE—There are 10 Kodak enlarging lenses in all... 3 Kodak Ektar: 2-inch, 3-inch, and 4-inch *f*/4.5... 7 Kodak Ektanon: 2-inch, 3-inch, 4-inch, 5⅜-inch, 6⅜-inch, and 7½-inch *f*/4.5; 2-inch *f*/6.3.

KODAK ENLARGING LENSES

Kodak

PIX-QUIZ

Here is another edition of our monthly Pix-Quiz, accompanied by the usual set of Popko illustrations designed to amuse and confuse. Sharpen a fresh pencil, concentrate, and try for a high score on this new edition of our question and answer game. Place a check in the box before what you judge to be the correct answer, and when you are through, the answers can be found on page 114. One correct is not too good, two correct is about par, and knowing all three should entitle you to submit some of your own questions for use in this feature.

I Can a "bayonet mount" be used to attach your camera to a gunstock? Or is it more likely

- ☐ 1. the threaded metal unit on a tripod which screws on your camera.
- ☐ 2. a mount size used in submitting salon prints.
- ☐ 3. adjustable brackets used as photo frames.
- ☐ 4. adhesive-backed paper used in mounting prints.
- ☐ 5. a lens fitting which attaches lens to camera with a small twist.

submitted by H. Wahl, Redondo Beach, Cal.

II Does "frilling" denote the type of peek-a-boo wardrobe worn by movie queens which motion picture censors view with alarm, or is it

- ☐ 1. the reason photographers gather at windy corners.
- ☐ 2. separation of the emulsion of the film from its base, usually at the edges.
- ☐ 3. putting a deckle edge on a print border.
- ☐ 4. sepia-toning with sodium sulphide.
- ☐ 5. the formation of drops of water on a film during its drying period.

submitted by S. Kaplis, Norwich, Conn.

III "Swing-back" may mean a diving board maneuver to some, but to an alert photographer it's

- ☐ 1. a home-made type of musical instrument used in hill-billy orchestras.
- ☐ 2. a rear-view mirror for a reflex camera.
- ☐ 3. an adjustable camera back used to correct perspective.
- ☐ 4. panning from the right to the left.
- ☐ 5. dropping a camera bed so that a wide-angle lens can be used.

submitted by J. Populo, McKees Rock, Pa.

New BOOKS

CAMERA ART—As a Means of Self-Expression, by Max Thorek, M.D., FRPS, FRSA. Published by J. B. Lippincott Company, Philadelphia. Cloth bound, 6x9¼, 273 pages, Illustrated, $5.

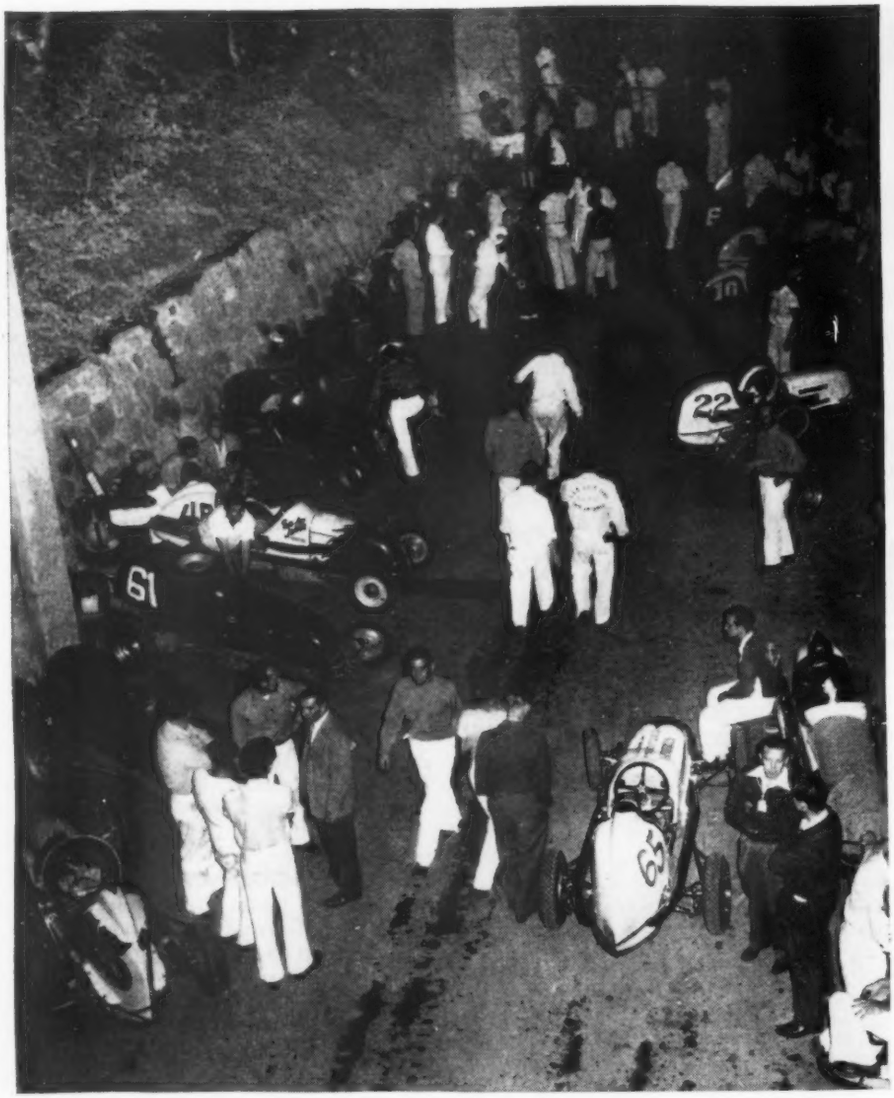
An internationally famous amateur photographer reveals in this book how camera art can be the means for relaxation, self-expression, and creative achievement, and includes a lucid description of all the technical details of producing successful pictures from the selection of proper equipment to the best method of mounting the finished products for salon competition. With infectious enthusiasm and thorough-going knowledge gained through many years as a creative camerist, Thorek tells the whole story of amateur photography. He tells you what you need to know about lighting, composition, negative development, enlarging, selecting the subject, portraiture, figure posing, and outdoor subjects. He demonstrates with his own compositions that his theories are practical. Thorek's book illustrates his main theory of photography, which is: "Untold beauties, both products of nature and of man's invention, are waiting at our very doorsteps, and we need not confine our efforts to the studio. The simplest camera plus a high order of imagination can produce a masterpiece that second-rate imagination aided by the most expensive equipment could never equal. The one indispensable piece of equipment for a creative photographer is a 'seeing eye.'"

THE SLEEPY LITTLE LION, photographs by Ylla; words by Margaret Wise Brown. Published by Harper & Brothers, New York. Cloth bound, 9½x11½, illustrated, $1.75.

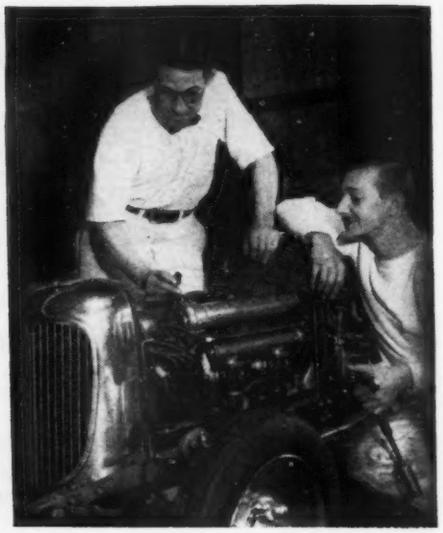
In beautiful letterpress reproduction, these excellent photographs, this little animal, and this story are bound to win hearts young and old. Through twenty-four pages of photographs, appealing and technically near-perfect, the small and very sleepy little lion cub is followed as he investigates as much of the world as he can possibly stay awake to see. He finds new friends—little dogs, a kitten, a little girl who tries to teach him how to spell "lion," two bunnies, a little boy who hugs him, and others. Ylla, the brilliant young animal photographer, has made an exciting and delightful thing of animal photography.

EKTACHROME AND KODACHROME PROFESSIONAL FILMS. Paper bound, 5¾x8½, 72 pages, illustrated, 50 cents. Eastman Kodak Company.

Designed to provide the advanced amateur and professional photographer with complete information about Kodak professional color films, the book includes a complete revision of the material in the previous Data Book on Kodachrome Professional film, together with equally extensive information on Kodak Ektachrome film.



Here are midget racers parked in improvised pits beneath the stands of California's Rose Bowl. Predominance of white and light color cars makes night pictures easier.



Last minute pit adjustments are good camera material. Here Clyde Jones checks his plugs, as Louis Schneider watches.

A NIGHT AT THE RACES

By DON DOWNIE

Midget auto races can mean thrill-packed shots—but take a word of advice from the author and exercise care and caution

ARE you tired of taking portraits, scenics or still life? Does photographing the neighbor's cat leave you cold? For a real change, why not shoot fast-moving action pictures with a thrill in every exposure? Try photographing the midget races.

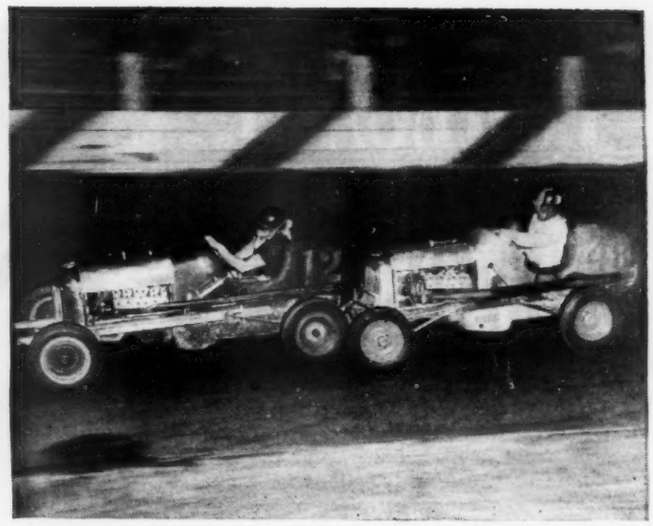
Midget races are the toughest sports assignment I've ever had in over 10 years work with Speed Graphic for a newspaper. The first headache for the cameraman is the high speed generated by these little cars. They'll top 80 miles per hour on the 100 yard straightaways surrounding a football field. There are no "setups." You get just one chance at a spectacular action picture, and you've got to be right or you'll miss the shot. Then too, there is a certain "sporting" risk to the cameraman and his equipment. And if that wasn't enough, most of the races are held at night and must be photographed with flash.

With midget racing currently the fifth most popular sport in the nation, there'll be at least one pint-sized speedway near every large town. During the warm summer months, races are normally held at night to draw larger crowds and permit the money-minded drivers to battle it out in different towns on successive nights.

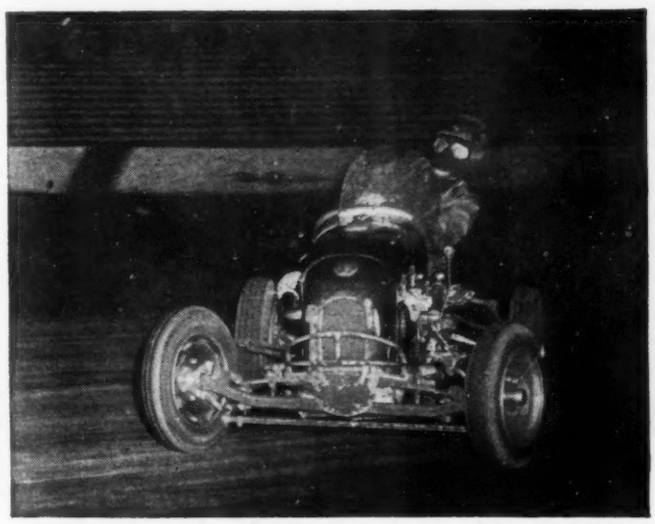
During the winter months, you'll find these midgets screaming around indoor tracks which range from highly professional speedways, to those scraped out of the ground and walled with bales of straw to keep the races from the patrons' laps. But whatever the time of year, or the surroundings, you'll find that midget race photography will demand all of the ability and technique you possess.

There are a number of unusual taboos around race tracks. You'll seldom see a car numbered 13 or one with a coat of green paint. Like lighting three on a match, it's bad luck. You'll never see a woman in the infield during a race, and that includes girl photographers. So if you wear skirts, you're out of luck in this circuit.

Racers take a bow on opening night in the Rose Bowl. Stands are packed with sixty thousand people and searchlights sweep the air in typical premiere style. Speed Graphic, Super-XX, *f* 4.7, 1/5.



"If you can't pass him, push him!" Here is an example of freezing motion by panning your camera as the cars go by. This shot was made with a Speed Graphic, Super-XX film, 1/200 at *f* 8.



Action pictures can be made of just a single racing car if the cameraman is close enough to have the car fill his finder. This was made from ten feet away, Super-XX, at *f* 16, 1/400 sec.

Correct timing is the most important item in taking good race shots. Had this picture been made a moment later, only item visible would have been the bottom of the racer as it overturned.

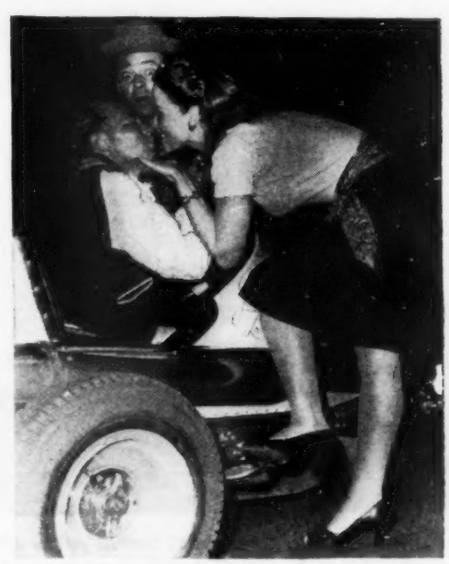
The opening wedge toward shooting midget race pictures should be a letter to the local promoter or his publicity agent. He'll probably want to see any prints you take, and may buy enough to cover film and flashbulb expenses if they are at all satisfactory. Be sure and request a "pit pass" to permit you inside the track during the races. This is one sport where unauthorized cameramen are not welcomed.

Best camera to date for midget race pictures is a Speed Graphic with a dependable flashgun. The front shutter should be at least 1/200th of a second while 1/400th of a second shutters are even more desirable. Short 5" to 6" lenses are standard equipment for this type of work since they have enough depth of field to get sharp negatives of action that may occur at almost any point on the track. Reflex cameras are dangerous to use around a speedway because the cameraman can easily be looking down into his camera and not see an out-of-control car as it cuts through the infield.

At this writing, no electronic flash units are on the market that are satisfactory for midget races. There is so little background to reflect light back into the lenses that these units have not proven practical. With their ever-increasing use, however, it is probable that a good outdoor action unit will be developed shortly. Equipment of this type will make midget auto pictures much easier to get.

A guess-focus "gadget" will give you a shot at many pictures that would otherwise be far out of focus. Drill a hole through the left-hand focusing knob of a Speed Graphic and put a piece of welding rod through it with the rod vertical when the camera is focused on 30 feet. Should the action you want to photograph be closer, push the end of the rod forward with your left hand while the camera is still at eye-level and your right hand is poised on the trigger. With a

(*Continued on page* 167)



A kiss for the winner! Catch anything like this which may enliven the activity.

FORECAST *for* TOMORROW

YOUR response to our request for your best photographs for publication in this column has been truly overwhelming, and the editors have found that making selections for Forecast for Tomorrow was no easy piece of work. We hope that you will enjoy looking over our choices as much as we have enjoyed the opportunity to make them, and that those who have submitted pictures will submit others, that those who have not submitted will find the time, opportunity, and urge to do so.

A Perfect Fit by Betty Hall, Los Angeles, is a clever shot of a cooperative model. Very little posing was necessary for the picture as model was tired, shoes warm. Ciroflex, Super-XX film, *f* 8, 1/25, three floodlamps.

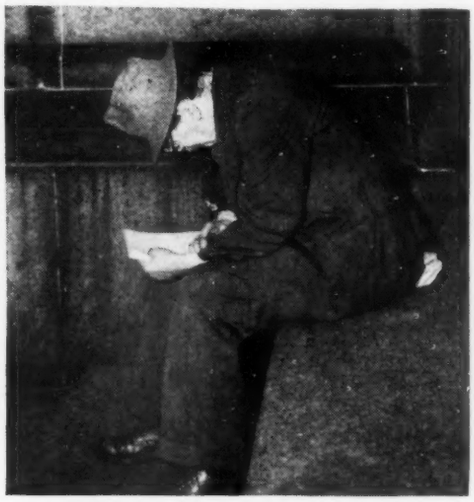
Fallen Angel by James Nightingale of New York City used the talent of its maker's young son Kenneth. Lights were set, an embroidery hoop hung by thread, and the child told what effect was needed. Speed Graphic, Super Panchro Press B, *f* 5.6, at 1/10 second. Forty-five degree lighting plus small spot on background.

Freedom by Marie Brinson of San Diego is a silhouette which has been sketched by the artist, then combined with negative chosen to create a combination that has good perspective, and matching tonal value. Miss Brinson uses an Argus C-3, Ansco Supreme.

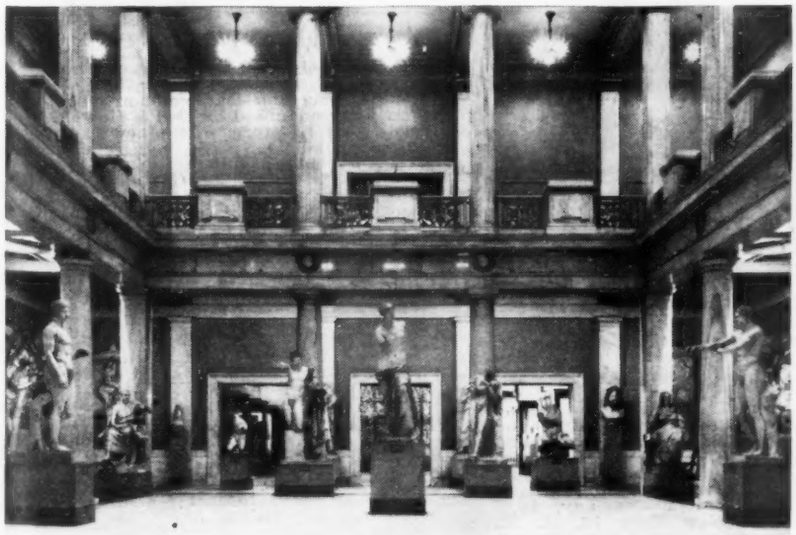
Sunset on the Lake by Howard Bailey of Stockton, California, was made with an Ansco Pioneer, on Verichrome film, and without a filter. As the photographer says, "with the proper subject matter, anyone can make good pictures without special equipment."

The Yearling by E. Haeberle, New York City, is a beautifully backlighted photograph of an all too rarely caught subject. The photographer used a Rolleiflex camera and Eastman Super Sensitive Panchromatic film. Exposure was 1/50 at *f* 8 using a light yellow filter. Note how lighting outlines the contours of the deer.

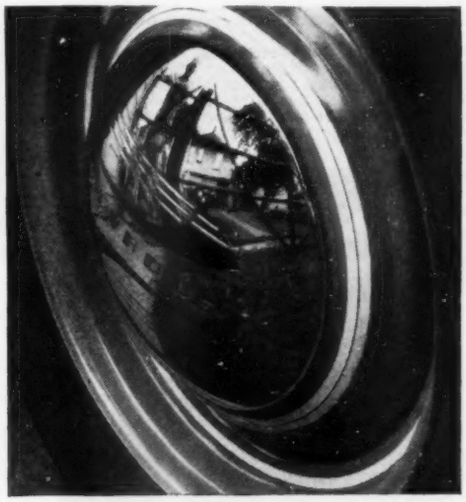
Ruth Ann by J. H. Jamison of Ada, Ohio, is a superb high-key study whose single accent is the model's lips. Made with a 2¼x3¼ Busch Pressman, Verichrome, three lights, *f* 3.5, 1/25.



Playing the Races by Gary Franklin of New York City was made close to the Main Library, N.Y.C. He used a Medalist, Super-XX film, one No. 5 flash in a King Sol gun, and 1/200, *f* 3.5.



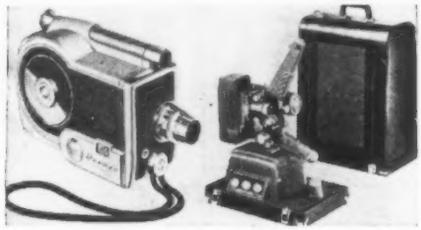
Dynamic Symmetry by A. J. Lhoto, Jr., of Pittsburgh, is an unusual photograph which was made without the aid of lighting other than that which was available. In spite of this, all his figures have well-molded relief, and the scene has good tonal balance. A 4x5 Speed Graphic was used, Eastman Plus-X, 30 seconds, *f* 4.7.



New Car by T. A. Stensvaag of Marshalltown, Iowa, is a shot of the maker's brother-in-law wiping his auto. A 2¼x2¼ Bee Bee was used with Super-XX. Exposure of 2 seconds, *f* 22.

TRADE NOTES AND NEWS

REVERE CAMERA Company has entered the 16mm field with a magazine-load camera and a sound projector, it is announced. The projector is so designed that machine, speaker, and carrying case are combined as



Revere "16" camera (left) and sound projector.

a single unit weighing between 26 and 28 lbs. Operating on both AC and DC current, it has 1600-ft. film capacity, sound and silent projection, automatic rewind, 750-watt illumination, and coated 2-inch *f* 1.6 lens. It is priced at $287.50, tax included. The Revere "16" Camera uses regular magazine loads, has a built-in telescopic viewfinder, film rating guide, and a new-type ratchet winding key, and is priced at $127.50, tax included. Further information concerning both of these items can be obtained from Revere Camera Co., Chicago 16, Ill.

AS A MEANS of adjusting sound to the arrangement and shape of an auditorium, the Sound Kodascope FS-10-N Projector now is available with a Twin-Speaker Unit which utilizes the full output of the amplifier when desired. The two speakers can be set side by side, at audience-covering angles, or at opposite sides of the room, and are said to afford tonal advantages at high sound levels. With the Twin-Speaker Unit, the Sound Kodascope FS-10-N is priced at $565.00.

ANY DEGREE of diffusion is said to be possible with the Blend-O-Ray set of three diffusers, for use during enlarging. Intended primarily for portrait work, the complete set is priced at $2.00, and is offered by Nichols Photo Service, 325 Mill St., Bristol, Pa.

ACCOMMODATING transparencies up to full 2¼"x3¼" in size, with complete coverage the Geneva Viewer features groundglass illumination, absence of light leakage, easy cleaning, all-metal housing, and fixed focus. An adapter is used when 35mm transparencies are to be viewed. Priced at $5.95, the viewer is made by Geneva Manufacturing Co., 2767 Montrose Ave., Montrose, Calif.

AVAILABLE IN 150, 200, and 300-watt models, the new Spencer Model MK Delineascope for 2x2" slides features a slide carrier which automatically centers glass, cardboard, or metal slides in the focal plane, thereby obviating the necessity for refocusing. Hard-coated optics throughout afford increased image brilliance, and a heat-absorbing glass (plus fan cooling in the 300-watt model) protects the slides. Easy access to projection lamp and condensers is a feature of this new projector, which comes with a side-opening carrying case providing

Model MK Delineascope with centering carrier.

space for accessories and slides. For further information, write to the manufacturer, American Optical Company, Scientific Instrument Division, Buffalo, N. Y.

A CONTACT PRINTER featuring a built-in automatic synchronous-motor timing device, the new Time-O-Lite is made of heavy gauge steel and has rounded corners. A red pilot light mounted on the front panel notifies the operator when the previously-set required time has elapsed, and is turned off automatically when the platen is raised.

Automatic timer is built into new printer.

Spring steel masking strips are mounted on rigid guides, the latter being calibrated accurately in inches; the platen incorporates sponge rubber for positive contact, and adequate ventilation prevents the overheating of negatives. Due to its construction, the printer is of sufficient weight to remain in place during normal use. Made in two sizes—5x7 and 8x10—the Time-O-Lite Printer uses four printing lamps. Manufacturer is Industrial Timer Corporation, 115 Edison Place, Newark, N. J.

USERS OF CAMERAS which have reflex focusing or groundglass backs will find an aid to critical focusing in the EdnaLite

MagniFinder in use with twin-lens reflex.

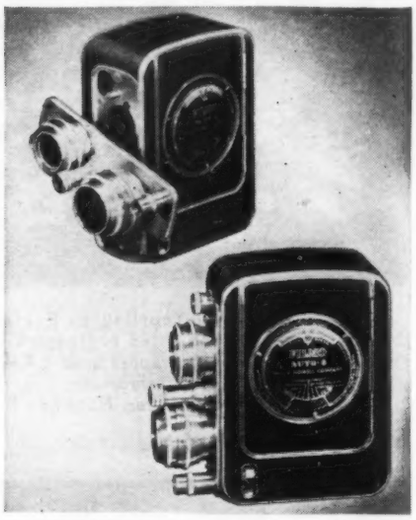
MagniFinder, which is placed against the groundglass. Embodying a coated optical system which yields a 3½-time magnification, the MagniFinder's body tube is anodized externally and permanently treated internally with non-reflective flocking. Not subject to excise tax, the unit is priced at $7.50, and is being distributed through Chess-United Company, Inc., 95 Madison Ave., New York 16, N. Y., to whom all inquiries should be addressed.

SMALL ENOUGH to be carried in a coat pocket, the new Bolsey Model B 35mm camera makes regular double-frame pictures on standard 35mm cartridge loads, has a coated 44mm Wollensak *f* 3.2 lens,

Bolsey Model B is very small 35mm camera.

coupled rangefinder, and shutter speeds from 1/10 to 1/200 second, T, and B. The die-cast aluminum housing is covered with pebble-grain leatherette, exposed metal surfaces being satin-finished. A dial-type frame counter is located at the winding knob. The short length of the camera (4⅛") requires a shorter-than-normal film lead, producing an average of two more pictures per roll. The lens doesn't rotate during focusing, which makes for greater accuracy in the use of polarizing filters. Priced at $50.63 including Federal Excise tax, the Bolsey Model B is made by Bolsey Corporation of America, 118 E. 25th St., New York 10, N. Y.

A TWO-LENS TURRET, which permits instantaneous interchange of lenses and viewfinders, is found on the new Filmo



Turret of Filmo Auto-8 holds two lenses.

Auto-8 magazine-loading 8mm movie camera just announced by Bell & Howell. Other noteworthy features of the new camera are 9-foot film run, with both audible and visible footage counters; camera speeds of 16, 24, 32, 48, and 64 frames per second; single-frame device; continuous-operation lock; and a magazine-ejecting button which requires resetting of the footage dial. Available lenses are a ½" *f* 1.9 and a 1½" *f* 3.5, both of them coated and in focusing mounts. Further details regarding the Auto-8 can be obtained from Bell & Howell Company, 7100 McCormick Rd., Chicago 45, Ill.

CONTAINING ALL THE materials necessary for developing and printing films and pictures, the FR One-Shelf Darkroom is housed in a durable compartment carton. In addition to the various chemicals, the kit includes a rollfilm developing tank, film clips, print tongs, trays, stirring rod, graduate, safelight, printing frame, and instruction booklet. Priced at $12.50 plus $1.15 Federal Excise tax, the One-Shelf Darkroom is manufactured by FR Corporation, 951 Brook Ave., New York 56, N. Y.

MODERATE PRICE AND a new-style negative carrier are features of the new Precise Model 160-A enlarger for negatives up to 2¼"x3¼" in size. Furnished with

(*Continued on page* 183)

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WHO'S WHO

News & Comments about Photography and Photographers

Conducted by
H. P. SIDEL, director
of THE SCHOOL OF MODERN PHOTOGRAPHY

● *Thanks, Roy Pinney!*

For what he's done for young camera careerists, I'd like to give special credit to Roy Pinney, SMP's Director of Special Events.

Roy's a famous magazine photographer himself, you know—and he's got as many friends in the high echelons of studio and professional photography as anyone I know. Time after time, at Pinney's invitation, these great names come up to the School, and make life really exciting for our students. They shop-talk with our budding careerists, take them behind the scenes of big-time photography, give them that priceless contact with top-ranking veterans that can mean so much to a beginner.

It's extra-curricular activities like these that put spice into the student's training—and much of it can be credited to the popular Roy Pinney.

● *Inside On a LIFE Career*

For example, Roy Pinney invited Eliot Elisofon, LIFE camera star, to meet our SMP students. LIFE sent to the School for display the complete "Atlantic Coast Exhibit" which Mr. Elisofon had photographed. Then, he gave the students invaluable tips on how to scale the professional heights—what you need to become a LIFE photographer.

Next on Pinney's schedule is Leo Aarons, famous for his striking magazine covers and his eye-filling advertising photo-illustrations. He, too, will exhibit his work, and he's got some interesting tips to tell about his field. He'll be followed by LIFE staff photographer Dmitri Kessel, who will put on a show of outstanding photographs. His talk, I know, will be well worth hearing.

● *Pinney's Picture PICnics*

Every so often, Roy Pinney arranges camera field trips for students and faculty. They're always a lot of fun—and a wonderful way to get in some really sound photographic experience. Just take the last two, for instance.

Fifty students and graduates rode a bus to Clinton Falls, a New Jersey scenic paradise. For this Pinney picnic, our busy casting director, Miss Inez Rogers, picked three girls out of the hundred of top-notch models who pose for us in our studios. They did a wonderful job, and joined in the fun.

On this trip, we had a colorful field day, photographing the sparkling waterfalls, the impressive river valley and hills, red tractors and yellow corn. At one spot, Marjorie Olsen was caught in the cover girl pose you see (left).

Roy Pinney was everywhere, helping students figure out exposures, checking sunlight for flesh tones, rigging up synchro-sunlight flash, coaching on camera angles. Thanks to Roy, they all got in some striking shots—and had a swell time.

Pinney lost no time in arranging another—along New York's Hudson River shore. Miss Rogers really outdid herself by providing us with 5 models—two children and three girls. One of the girls was Evie Peterson (right) whom you probably know better as Miss Modern Venus.

The group stopped and had some photographic fun with a lighthouse, moved on and shot a seaplane base, and then—the climax of an exciting day—posed our models in a forest setting that produced photographs of truly unforgettable beauty.

Yes—training and study can be fun—and it is fun at SMP—in and outside of classes. And for so much of it—thanks, Roy Pinney.

H. P. SIDEL,
THE SCHOOL OF MODERN PHOTOGRAPHY
136 East 57th Street, N. Y. C.
Send me a free copy of SMP Outline of Courses.
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NOTES ON THE PICTURE SECTION

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Ray Atkeson, who hails from Portland, Oregon, in the Pacific Northwest, is one of the photographers today whose pictures can be recognized even if they appear without a credit line. His winter shots are in a class by themselves, and it is a difficult task to pick and choose from among them. We liked the one used as an introduction to this month's Picture Section, and believe that you will too.

This particular photograph was made while Atkeson was on a ski vacation in the Wasatch Mountains of Utah. A winter storm had kept the party inactive during the afternoon, but died down near sunset. Alma Hansen, nationally known ski racer, was along, and obligingly skimmed down the slope for Atkeson's camera. Speed Graphic, Eastman Super-XX film, 1/50 at *f* 11, using a K2 filter.

PAGE 64

The framed ski student is a shot where, by one small touch, an ordinary run-of-the-mill picture was made into something out of the ordinary. Point of view, or camera angle, often makes the difference between just a good shot and one which is infinitely better. Don't be satisfied with the first angle you find when making a photograph—take your time and find a shooting angle that will give you a picture people will remember. Fritz Henle goes to this trouble every time, and one does not forget his pictures. Rolleiflex, Eastman Super-XX film, *f* 8, 1/50.

John Neagle is a photographer working out of the photo department of the *Des Moines* (Iowa) *Register Tribune*. His shot of the youngsters hard at hockey in Greenwood Park in Des Moines caught his subjects frozen in a moment of high action. Speed Graphic, Eastman Super Panchro Press Type B film, *f* 8, 1/1000. This is the branch of picture possibilities which is open to you only in the winter time—action shots of snow sports. In many cases you will find activities such as this hockey scene going on in your backyard, or in a vacant lot down the street, or perhaps in a municipal park. Other winter sport shots, such as skiing, may necessitate your traveling a short distance on a field trip, but the pictures will be worth the effort and time.

PAGE 65

Winter photography does not have to have as an end result pictures devoted to the play of light and shadow on snow, or scenic views, for many of the pictures you can make in winter can be of people. If you find the right scenes, such as the one by J. J. Scherschel of the children sliding downhill on their sleds, your winter pictures will have a heart-warming quality. People at play, particularly children, in a winter setting, can be among the most rewarding types of scenes. Speed Graphic, *f* 8, Eastman Super-XX, 1/400.

PAGE 66

Many photographers make a practise of shooting record or documentary shots of their homes through the years, and some of these views have a rare beauty about them. This photograph by Donald W. Davis of Kenmore, New York, falls in that category. Titled "Winter Mantle," it is a prize-winning contest entry submitted to this magazine, and was made with a Dolly Certa, on Ansco SS Pan film. The exposure was 1 minute at *f* 11, the lighting by street-lights and houselight only.

Phil Balyeat is an up-and-coming photographer working in Traverse City, Michigan. His uniquely framed water view was made near Manistee, Michigan, and is titled "Winter Port." Balyeat used a Speed Graphic, Ansco Superpan Press film, 1/50 at *f* 22 using an A (red) filter. This particular shot is another example showing how adept framing can make an unusual picture out of an ordinary scene.

PAGE 67

New York City's Central Park is the setting for this beautifully detailed night study by Paul Anderson of New York. A contest entry, it was taken with a Zeiss 9x12 cm camera, Eastman Super-XX film, and an exposure of six seconds at *f* 11. Anderson here combined the best points of a night scene and a winter shot to make a truly effective photograph. Watch for a winter night when frost and rain have hung the trees with gleaming ice, and see what you can achieve.

PAGE 68

Arnold Eagle of New York City turned out this snow scene with its striking contrast afforded by the figure at left foreground. He used a Rolleiflex, Eastman Super-XX film, and an exposure of 1/100 at *f* 8. A K2 filter was used. Eagle's picture is from Standard Oil of New Jersey.

Delicately backlighted, the snow branch by Philippe Halsman was made in France. Halsman has an unerring eye for effectively lighted subjects, be the light artificial or natural, as in the pine branch picture. Working with winter daylight is rewarding, for it is unusually rich, and most scenes will be well illuminated because the snow-covered ground acts as a reflector.

PAGE 69

Andre de Dienes, whose picture of a winter sprite appears on page 69, is most famed for his photographs of women, and season of the year makes little difference to him. Watch for his article which will appear shortly in this magazine on working in winter with your camera.

His photograph which appears in this issue originally was scheduled for the article, but it fitted into this picture section so well that it was borrowed. In it de Dienes demonstrates how a difference in texture, wool versus snow, can serve to establish contrast and separation as well as does a difference in coloration. His camera was a 4x5 Graflex, his film Eastman Super-XX, and his exposure 1/50 at *f* 11.

PAGE 70

Photography by Deutsch is a familiar credit line on commercial work in Chicago, for Stephen Deutsch is one of that city's more competent craftsmen. This particular shot of the tire tracks on snow was made for pleasure rather than profit, however, and is an example of what can be done with everyday subject matter. Deutsch made the picture near Ishpeming, Michigan, where it really has been known to snow. His camera was a 4x5 Graflex, film was Eastman Super Panchro Press Type B. Exposure was 1/80 at *f* 22.

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Another example which illustrates how fine pictures can be made from simple subject matter is Eugene Kibbe's shot, "Snow Poem." A San Franciscan, Kibbe made this picture near Edmonton, Alberta, Canada, in mid-winter. The time of year accounts for the shadows, for the picture was made near noon. Trees, snow, and sunlight were combined to give three values; the dark of tree trunks, the middle tones of the shadows, and the highlights of sun on snow. The camera was a Speed Graphic, film Ansco Superpan Supreme, and exposure was *f* 11 at 1/75.

PAGE 72

Kosti Ruohomaa is a name that, because of its oddity, is not too easily forgotten. His photographs are not easily forgotten either, for invariably each is a perfect composition, and a result of forethought. "Maine Winter" is no exception.

Ruohomaa used a Rolleiflex and Eastman Super-XX film. His exposure was 1/25 at *f* 22 with a G filter.

PAGE 73

The photograph of the skier frozen in mid-air is the work of Lisa Larsen, whose timing was perfect, for the skier is caught at his peak of action. Her camera was a Rolleiflex, the film Eastman Super-XX, and the exposure 1/500 at *f* 6.3. Remember in work of this sort not to be over enthusiastic with your shutter speeds, for too often too high a shutter speed freezes the action so completely that its effect is lost. It is better to shave a hundredth or so from the speed, slightly blur fast moving objects and so give your picture that high speed effect.

PAGE 74

Gustav Anderson lives in Amityville, New York, and is well known in print exhibition circles for his superb winter photography. Next month's issue of this magazine will feature an article on Snow Photography by Anderson, and will be illustrated by many of his recent pictures. Camera was a Speed Graphic, film Eastman Super-XX exposure 1/50 at *f* 16 using a K2 filter.

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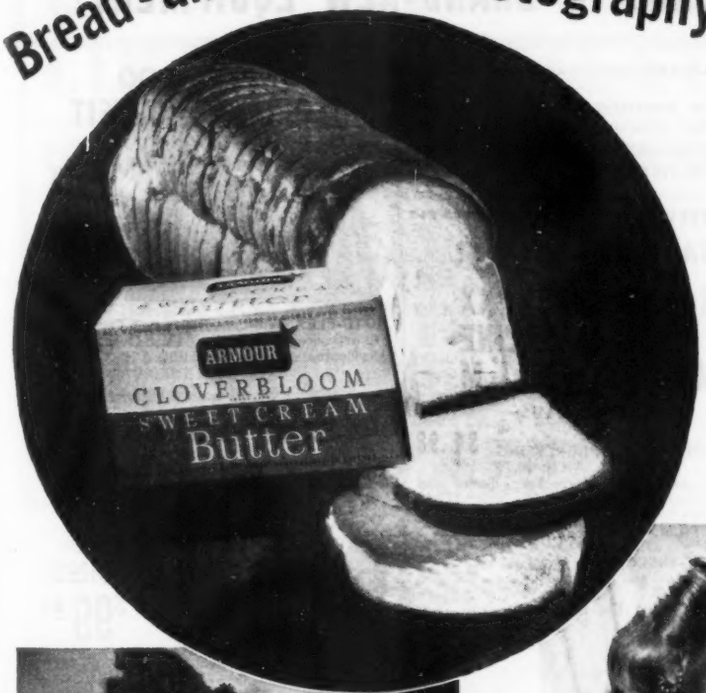
Bread-and-Butter-Photography Brings Home the Bacon!



Backbone of a successful career is the ability to produce easy-to-sell "bread-and-butter" photography. So vital to success are "bread-and-butter" basics that careerists from all over the world come to New York's famed SCHOOL OF MODERN PHOTOGRAPHY for sound, comprehensive training. Armed with a firm grasp of fundamental techniques, SMP students are then ready to advance swiftly in every specialized field of photography . . . to seize the rich opportunities awaiting the sure-skilled careerist. Like ROBERT SOSENKO, photographer of the "bread-and-butter" illustration (left), SMP graduates make their skill pay off—quickly and consistently. Eagerly sought by the nation's stand-out studios, or in studios of their own, they are bringing home the bacon with "bread-and-butter" photography.

By DON FITCH

3. Fast-paced is the career of Connecticut's DON FITCH, strictly amateur until he enrolled at the SCHOOL OF MODERN PHOTOGRAPHY. SMP-trained, to produce dramatically effective shots as *above*, Don's making good with ace camera-artist George Hurrell—works in both color and black and white photography.

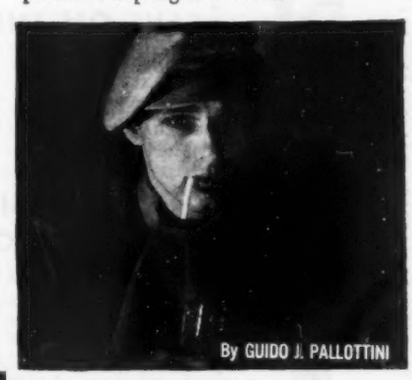
By WILLIAM SHANER, Jr.

1. Striking and typical is the quick success of Pottstown's BILL SHANER, JR. Back in '41, Bill stocked up on sound basics at SMP, jumped quickly to Hollywood's big-time. After overseas war service, Bill's back at SMP, perfecting portrait skill (*see above*) and color technique. Next stop—his own portrait and commercial studio.

By SIDNEY J. KUPFERSHMID

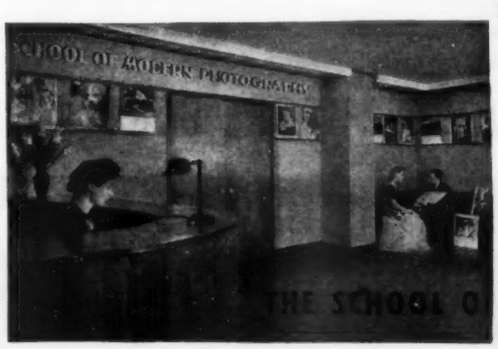
2. Star-in-the-making is SIDNEY J. KUPFERSHMID. Ambitiously shifting his sights from commercial art to fashion photography's lush opportunities, Sid's making SMP's ultra-modern training pay off already by achieving strikingly dramatic effects. His study in glamour (*above*) promises top-flight success.

4. From Paris to Palm Beach, camera careerists flock to magnificently equipped SMP studios . . . quickly cash in on wisdom-packed instruction from top-flight craftsmen. From suburban Derry, Pennsylvania, came GUIDO J. PALLOTTINI, a hobbyist determined to make his camera pay off—for life. At America's largest school of photography, he could select the courses best-fitted to train him for his main ambition—studio work in his home town. Current sample of his polished skill is the intriguing study *above*.


By GUIDO J. PALLOTTINI

By TERREE DREGER

5. Profile of a man who clicked is Canada's TERREE DREGER, now "doing extremely well" with his own studio in Winnipeg. A professional for 3 years, Terree enrolled at SMP to perfect his basic technique, now credits the School with developing untapped, unrealized creative wealth. He plans a second studio in New York—hopes to shoot his way to fame in fashion's rich fields with striking effects like the dramatic composition above.



6. Information Please! Into this reception room have walked thousands of starry-eyed youngsters and careerists of all ages. Question most often asked: "*What about tuition fees?*" The answer is genuinely surprising, for specialized courses or complete study programs, *either day or evening*, are exceptionally moderate. Visit the School, or write for outline of courses. *Address* H. P. Sidel, *director*, Dept. P1.

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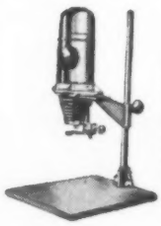

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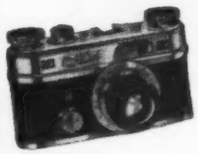

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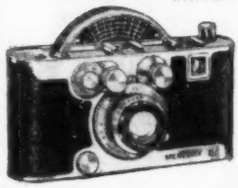

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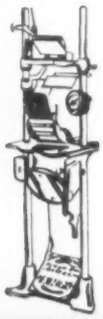

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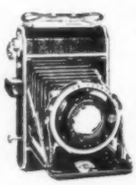

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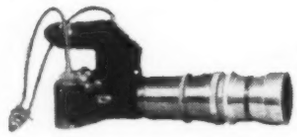

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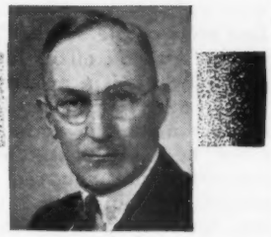


IMPROVING PRINTS BY BEING YOUR OWN CRITIC

JUST ABOUT EVERY photographer whose technique has reached the stage of making an enlargement realizes that there are many opportunities presented in the enlarging process for improvement of the final print. He wants something better and more personally his than the print that he would get if it were made by a commercial photofinisher with no more instructions than "make an 8x10 from this film." This desire for better prints is inherent in all of us, whether the ultimate objective is a vacation snapshot album, a frame on the living room wall, a sale to a magazine or paper, a prize in a competition, or perhaps acceptance for showing in an international salon. The best starting place for print improvement is constructive print criticism.

Last month's discussion had something to say about the type of criticism in which a competent critic gets up before a club or other group and spends a few minutes with each of the prints put before him, presumably making constructive suggestions for the benefit of the maker of the print. Criticizing one's own prints for the purpose of discovering weaknesses and correcting them is fundamentally the same operation, but it has certain variants which make a separate discussion of value. I can think of three important differences between the group criticism of another's prints by a critic speaking before an audience and the case of the print maker trying to analyse his own work.

First, it is rather difficult for the maker of a print to find anything wrong with his own work. That's human nature. At the same time, if he is not too much of a beginner, nor entirely too conceited, he knows that there are defects that a competent critic will spot immediately, and he wants to find them first and do something about them. Second, where a club critic is expected to say what he has to say in a few minutes and pass on to the next print, the maker of the print can and should take all the time that is necessary to do the job right. Fina'ly, the print maker is more likely to carry through his criticism on the basis of what he is capable of doing in the way of improvements. He is not going to think in terms of paper negatives or bromoil techniques if his abilities are confined to elementary shading and dodging.

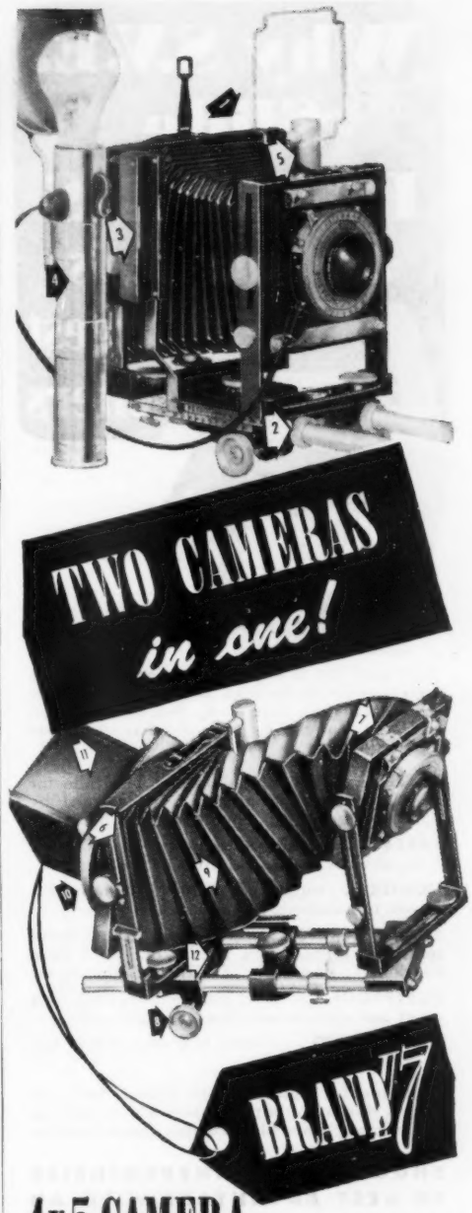
Much of the pleasure and the really creative work of photography is in study of preliminary prints like these to plan improvements to make them effective.

For these reasons it is desirable to take a somewhat different approach to the study of a print. My own system, outlined below, is not intended as a rigid set of standards, but rather as a guide which can be adapted to your methods.

When I feel that I have a negative with possibilities as shown by a contact print, I make up a small enlargement incorporating the most obvious manipulations in the way of trimming and dodging. This is done on the same type paper that would be used for making a final print. I usually cut a sheet of 14x17 paper into three pieces 7x8½, and four test strips 2⅛x7. This gives me a print which is just half the dimensions of the final print. This is pencil-spotted and mounted on an 8x10 card, again one fourth of the usual mount size so that the result is a properly proportioned miniature of the final exhibition print. These prints are a handy size for close-up viewing and for carrying, and are quite an economy over full-sized trial prints.

At this point one should make the greatest effort to avoid the personal bias which makes it so difficult to do a competent job of criticizing one's own work. The print should be put aside and not seen for as long as possible—a month or two if you can do it. When you finally get around to the study of the print (which probably will be as soon as the mounting is done, in spite of all that I can say), there are several ways of systematizing the study which I have found helpful. I like to put a print where I can see it often—on the mantel, perhaps, or stuck in the edge of a mirror, or in a frame on the desk. If you quickly tire of it, that's the time to stop the whole proceeding; but if the print stands around for a while and you find you still like it, it probably has some merit.

Now it is necessary, perhaps with the aid of your friends, to decide if your imagination or your memory of circumstances surrounding the taking of the picture is adding an aura of romance or distinctly personal interest which the other fellow cannot see. An example or two will illustrate what I mean. Vacation shots are often prone to this weakness. They bring back pleasant memories of the events leading up to the picture: your first sight of a snow-capped mountain, your first ride in an airplane



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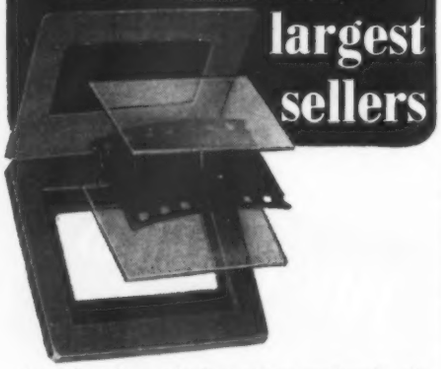
Why S.V.E. Slide BINDERS are America's largest sellers



A product has to be *better* than good to be the largest seller in its field. In slide binders, the leader is S.V.E. Here's why you, too, will want to insist on S.V.E. slide binders for *your* transparencies:

FASTER... takes only seconds to bind film for permanent protection. Specially designed by S.V.E. to speed up binding for its library.

SAFER... the one-piece fibre cushion does not fray, absorbs shock, and protects the glass.

LIGHTER... smaller glass cuts down on weight. Easier to handle in volume.

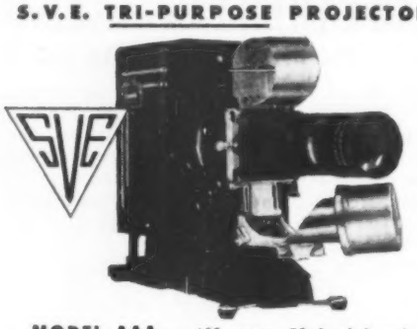
SELF-CENTERING... correct size frame automatically centers film in the one-piece fibre cushion. No possibility of shift or misalignment.

DUSTPROOF... tight, gummed seal between cover and glass assures dustproof assembly.

NO BUCKLING... entire film area is held flat between rigid glass.

Available for double-frame 35mm. and the larger Bantam film; adapters for mounting single frame 35mm. film in double-frame binders.

SHOW YOUR TRANSPARENCIES TO BEST ADVANTAGE WITH AN S.V.E. TRI-PURPOSE PROJECTOR



MODEL AAA... 300 watts. 5" focal length coated Anastigmat projection (F:3.5) lens. Shows all three: 2" x 2" slides, single- and double-frame filmstrips. Simple adjustment for double- to single-frame . . . easy change-over from filmstrips to slides and vice versa. Semi-automatic vertical slide changer. Leatherette carrying case.

150-watt Tri-Purpose projector (Model DD) also available.

There is no optical system more efficient than the S.V.E.

AT ALL LEADING PHOTO DEALERS

SOCIETY FOR VISUAL EDUCATION, INC.
A Business Corporation
100 EAST OHIO STREET CHICAGO 11, ILLINOIS

with a chance to make aerial shots, your first view of the ocean. The picture recreates for you all of the thrill of that experience; it is a masterpiece (to you). To the other chap it is likely to be just another mountain, aerial shot, or shore scene; he cannot sense the halo of bright memories that you see. If you have caught the point of this paragraph, you can understand why, for instance, so many baby pictures are submitted to salons and so few chosen. A salon picture must be much more than just a good shot of a cute baby doing something interesting. It must represent all that is beautiful in childhood if it is to interest anyone other than parents, friends, and relatives.

Somewhere along the line you will begin to have ideas concerning the improvements that you want to make in the print. I like to systematize the recording of these ideas by putting five words, evenly spaced, down the left edge of the back of the mount to serve as headings for the various divisions of this record. I find that these headings help in the analysis and stimulate the whole study materially. They are as follows:

THEME.
HELPS.
DETRACTS.
TECHNIQUE.
TITLE.

Under the first heading I try to put in words the thought that the print expresses. This sometimes takes a bit of study. It would be much simpler if prints were always made to a prearranged plan or if, at the time of exposure, one had a clear idea of just what the print was supposed to say. Much of the time an exposure is made with no more than a subconscious feeling for the story to be told in the photograph. At this point in the study of the print it is time to bring his idea out into the open and put it down in words if possible. Sometimes the impossibility of doing this marks the failure of the picture to speak its piece. If this is the case, it is time to discard it and feel that the economy of having made only the small print is worth while.

If the theme is expressed in words, it is not too difficult to discover in the print those features which help make clear what it is trying to say. These are the HELPS of the next heading. They have to do with the placement of lines to call attention to the principal subject; the juxtaposition of light and dark areas to attract the eye to the right spot; the distribution of tones to make the most of the texture and roundness features of the photographic process. The DETRACTS are the opposite—those features which attract attention to the wrong spot; superfluous "business" which clutters up backgrounds and extraneous elements which should be eliminated or suppressed. Under TECHNIQUE it is now possible to list those manipulations which will enable you to strengthen and make best use of the helping features of the print. Here also should be listed the means of minimizing, suppressing or even eliminating the detracting elements. These techniques might refer to shading or dodging to give a better balance of tone values, to a rearrangement of the trimming to eliminate something unwanted, or to a whole reworking of the subject by one of the control processes. Choice of paper and toning might be mentioned here also.

The last heading is obvious, but sometimes one of the hardest to fill in. If the ideas expressed under the first heading are fairly definite, the titling should not be too difficult. When a title does not come easily, try expressing the idea as briefly as possible, even if it is a whole sentence. Next, try making a three-word "telegram" from this sentence.

For an example let me cite the notes from one of my pictures.

THEME. Early spring. Break-up of winter along the creek. Design and pattern. Composition.

HELPS. Strong composition. Almost more composition and pattern than theme here.

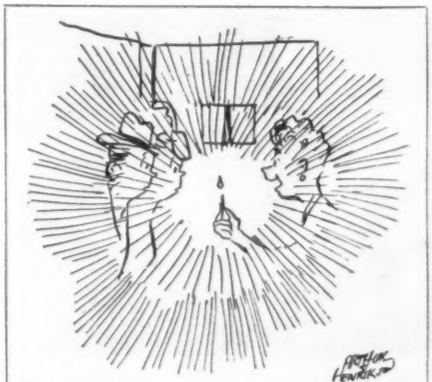
DETRACTS. Dark area at top. Too many trees running out at the top. Cut in too close at left. (No more on negative.)

TECHNIQUE. Shade back at top to lighten area, or cut off entire upper portion to a line through the long horizontal dark area to the right of the tree trunk.

TITLE. Composition by Creek.
Sylvan Design.
The Windings of a Stream (Used).

When you are at the point where you can think of no more possible improvements and you want to go ahead with the full-sized print, be sure to have the small one with you. I make a habit of recording the data of the small print and working from that to the large one with the aid of a table of enlarging times from the enlarging ratios. All of that is another story and too much to go into here. I also find it convenient to note on the back of the small print the exposure and dodging times for future reference.

I find that by systematizing the study of a print in this manner, the whole thing is impersonalized to a certain extent, making it easier to criticize my own work constructively and work out some real improvements. You might even think that with such a system it should be possible to get all of the bugs out of a print and make pictures so perfect that the club critic can only praise. I can only wish that that were true. It has not worked out quite that way yet.—



Popular Photography — Arthur Henrikson

"Come on right in—this is Jim's night to develop film."

1948 Specials

35MM

	NEW	LIKE NEW
Argus "21" Mark Finder	$ 58.08	
Argus Model C-3, F:3.5	74.71	$ 56.50
Agfa Karat F:2.8 RF		77.00
Argus A2 F:4.5, Ctd., case	37.58	
Bolsey Reflex, F:2.9	367.00	288.00
Clarus, Woll. F:2.8 ctd., RF	116.25	87.00
Kardon, F:2	393.75	
Kodak Ektra F:1.9, latest	542.50	428.00
Kodak 35, RF	86.58	
Kodak, F:3.5	60.03	
Mercury II, F:2.7, ctd	82.50	47.50
Perfex DeLuxe, F:2.8, case	98.00	76.00

TRADE YOUR CAMERA WRITE FOR FREE ESTIMATE

	NEW	LIKE NEW
Retina I, F:3.5	$104.00	[illegible]
Retina II, F:2.8, cpld. RF		[illegible]
Robot I, Tessar F:2.8		[illegible]
Robot IIS, Biotar F:2		124.00
Stereo Realist	[illegible]	
Tennax I, Zeiss F:3.5		[illegible]
Voigtl. Vito, F:3.5, case	[illegible]	
Vokar II F:2.8 latest	[illegible]	
Winpro 35mm, Candid	[illegible]	
Weltini II, F:2, RF		148.00

LEICA CAMERAS & LENSES

	NEW	LIKE NEW
Leica A, Elmar F:3.5		$ 57.00
Leica C, Elmar F:3.5	[illegible]	108.00
Leica D, Elmar F:3.5	[illegible]	148.00
Leica F, Summar F:2		189.00
Leica G, Summar F:2		238.00
Leica IIIA, Xenon F:1.5		368.00
Leica IIIB, Summar F:2	320.75	265.00
Leica IIIC, Elmar F:3.5	332.50	233.00
Leica IIIC, Summar F:2	342.00	274.00
Leica IIIC, Summitar F:2	448.00	364.00
Leica IIIC, Xenon F:1.5	482.00	394.00
Leica FF 250 Exp., F:2		395.00
28mm Hektor, F:6.3, W.A.	148.00	125.00
35mm Elmar, F:3.5, W.A.	123.20	93.00
50mm Elmar, F:3.5	98.00	65.00
50mm Woll., F:3.5	77.00	58.00
50mm Sonnar, F:1.5, T ctd	304.00	[illegible]
50mm Summar, F:2	128.00	[illegible]
50mm Summitar, F:2	220.50	196.00
50mm Xenon, F:1.5	265.00	[illegible]
73mm Hektor, F:1.9	[illegible]	[illegible]
90mm Elmar, F:4	[illegible]	98.00
90mm Thambar, F:2.2, cpld	[illegible]	184.00
90mm Woll., F:4.5	[illegible]	88.00
135mm Hektor, F:4.5	[illegible]	128.00
200mm Telyt, F:4.5, Reflex Housing complete	368.00	297.00
85mm Summarex, F:1.5, ctd	592.00	485.00
300mm Astro, F:5		220.00
Abbey Flash, for Leica	50.00	34.50
Leitz VIII Synchronizer, for all models (including IIIC)	63.00	
Leitz Filters, for Summar	5.20	[illegible]
Leitz Image Erecting Finder	87.50	[illegible]
Angle View Finder	24.00	[illegible]
Leitz Vidom Finder	64.00	[illegible]
Sliding Copying Attachment	44.27	[illegible]
Micro Ibsor Attachment	120.00	
Leica Manual, latest	4.00	[illegible]

CONTAX CAMERAS & LENSES

	NEW	LIKE NEW
Contax I, Sonnar F:2		[illegible]
Contax II, Sonnar F:2	$298.00	[illegible]
Contax III, Sonnar F:2	346.00	[illegible]
Contax III, Sonnar F:1.5	445.00	[illegible]
28mm Tessar, F:8	145.00	122.00
35mm Biogon, F:2.8, WA	288.00	[illegible]
42mm Biotar, F:2, WA	152.00	[illegible]
50mm Sonnar, F:2	128.00	96.00
50mm Sonnar, F:1.5	[illegible]	[illegible]
85mm Triotar, F:4	174.00	[illegible]
85mm Sonnar, F:2	[illegible]	238.00
135mm Sonnar, F:4	224.00	178.00
Contameter		78.00

KINE EXAKTA CAMERAS & LENSES

	NEW	LIKE NEW
Kine-Exakta Biotar, F:2		$345.00
Kine Exakta Tessar, F:2.8		278.00
4cm Meyer, F:4.5, W.A.		148.00
8.5cm Zeiss Triotar, F:4		122.00
13.5cm Zeiss Triotar, F:4	$138.00	
15cm TeleMegor, F:5.5	158.00	118.00
15cm Dallon, F:5.6	132.00	108.00

REFLEX

	NEW	LIKE NEW
Argoflex, F:4.5, ctd., case	$ 69.63	
Auto Rolleiflex Tess., F:3.5	345.00	$295.00
Ciroflex, F:3.5 Alphax, case	85.48	
Ciroflex, F:3.5 Rapax, case	$107.95	
Contaflex Sonnar, F:1.5		$378.00
Exakta B Tessar, F:2.8		148.00
2¼x3¼ R.B. Graflex, F:4.5	157.50	98.00
Ikoflex III, Tessar F:2.8	375.00	325.00
Kodak Reflex., F:3.5, case	137.92	122.00
Korelle Reflex I, F:2.9		109.00
Korelle Reflex II, Tessar F:2.8		168.00
Praktiflex, F:2.9		115.00
Rolleicord IIA, F:3.5, case	165.00	138.00
Rolleicord I, F:4.5		118.00
Rolleiflex Standard		148.00
Sports Finder, for Rollei	11.00	8.00
3¼x4¼ Graflex D, Tessar F:4.5		134.00
3¼x4¼ Graflex B, R.B., F:4.5		[illegible]
Voigtlander Superb, F:3.5		[illegible]

CAMERAS WANTED — HIGH PRICES PAID

ROLL FILM

	NEW	LIKE NEW
Medalist II, Ektar F:3.5, case	[illegible]	$234.00
Medalist I, Ektar F:3.5		165.00
Minox, latest, F:3.5		138.00
Plaubel Makina II F:2.9		123.00
Plaubel Makina IIS, F:2.9 Acc		288.00
Super Ikonta A, Zeiss F:3.5	[illegible]	145.00
Super Ikonta B, Tessar F:2.8		228.00
Meteor 2¼x2¼ Flash, case	[illegible]	
Super Ikonta BX, Tessar F:2.8		278.00
Voigtl. Bessa, F:4.5, case	81.00	
620 Semi-Minolta, F:3.5, ctd	69.50	
Monte Carlo Special, F:3.5	63.75	47.50
Fed. Flash Camera 127	9.95	
Beacon V.P. Camera, case	12.45	

SPEED GRAPHIC

	NEW	LIKE NEW
2¼x3¼ Ann. S Graphic, F:4.5, RF, Gun, Adapter Holders	$298.00	$218.00
3¼x4¼ Ann. Speed Graphic, F:4.7, RF, Gun, Adapter		268.00
4x5 Speed Graphic, F:4.7, RF, Gun, Adapter, Acc.		288.00
Crown Graphic, 2¼x3¼, F:4.5 coated Ektar, RF	226.65	
Pacemaker Graphic, 2¼x3¼, coated F:4.7 Ektar, RF	262.76	
4x5 Crown Graphic Ektar F:4.7 RF, Flash Acc.	[illegible]	
Graphic Graflex Photography	[illegible]	
2¼x3¼ Cut Film Holders	[illegible]	[illegible]
3¼x4¼ Cut Film Holders	[illegible]	[illegible]
4x5 Cut Film Holders	[illegible]	[illegible]

PRESS CAMERAS

	NEW	LIKE NEW
2¼x3¼ [illegible]	[illegible]	[illegible]
4x5 [illegible]	144.00	108.00
4x5 B&J, F:4.5, RF Flash	228.00	168.00
9x12cm Linhof Technika, F:4.5 RF, Acc.		[illegible]
Linhof 9x12, F:4.5, RF, Acc.		[illegible]
5x7 Linhof, [illegible]		128.00
4x5 Meridian, Tess. F:4.5, RF	[illegible]	
4x5 Press King	[illegible]	[illegible]

VIEW CAMERAS

	NEW	LIKE NEW
5x7 Deardorff	[illegible]	
4x5 Graphic View, 6" F:7.7 Synchro Supermatic, case	207.72	$158.00
5x7 Grover View, KA 8" lens	158.00	125.00
4x5 Korona View	50.00	38.00
4x5 Korona Commercial	55.00	
5x7 Korona Commercial	65.00	49.00
8x10 Korona Commercial	65.00	52.00
4x5 or 5x7 Grover		59.00

MOVIE

8mm CAMERAS

	NEW	LIKE NEW
Bolex H-8, latest, ½", F:1.9	$339.00	$231.00
Bolex L-8, F:2.8	139.48	106.00
B&H Sportster, F:2.5	102.61	84.00
Briskin Magazine, F:2.5	99.50	72.50
Keystone K-8, F:2.5	64.50	48.00
Keystone K-8, F:1.9	96.75	73.00
Revere 88, F:2.5	77.50	54.00
Revere Magazine, F:2.8	127.50	
Revere Turret, F:2.8	110.00	78.00
Perfex Magazine, F:2.5	99.50	76.00
Universal Cinemaster, F:2.5	66.65	48.00
B&H Aristocrat F:2.5	156.98	

8mm PROJECTORS

	NEW	LIKE NEW
Ampro 8	$159.00	$124.00
DeJur 1000	139.50	
Kodascope 8-90	$175.00	
Keystone R8, 500 Watt	74.50	
Keystone K108	138.50	
Revere DeLuxe	120.00	$ 96.00
Universal, 500 Watt	67.00	53.00
8mm Movie Sound complete	304.00	

LIBERAL TRADE-IN ALLOWANCE

MOVIE 16mm CAMERAS

	NEW	LIKE NEW
B&H Mag. Turret, 1", F:1.5, F:2.7, WA, 3", F:4, Tele	$593.00	$480.00
B&H Mag., F:2.5	186.67	158.00
Bolex H16, 1", F:1.5, 3", Tele	415.00	354.00
Cine Kodak Special, F:1.9	586.67	485.00
Cinklox, F:2.5 coated	76.15	59.50
DeVry, F:2.5	110.00	79.00
Keystone A-7, F:1.5	107.50	82.50
Victor 4, F:1.5 lens	206.50	
Movikon Magazine 16, F:2.7 Tessar, 2" Sonnar, F:2.8, Tele		345.00

16mm PROJECTORS

	NEW	LIKE NEW
B&H Diplomat	$273.30	
Keystone K160	119.50	
Kodascope 16-10	127.50	
Kodascope 16-20	245.00	
Valette	217.00	[illegible]
Ampro 750 Watt, Imperial	276.00	

16mm SOUND PROJECTORS

	NEW	LIKE NEW
Ampro Premier 20	$540.00	[illegible]
B&H Filmo Cordomatic	[illegible]	[illegible]
Kodascope FS-10-N	[illegible]	395.00
Movie-Mite	[illegible]	187.00
Natco	[illegible]	[illegible]
Victor Model 60	[illegible]	
Victor Lightweight	[illegible]	

LENSES IN SHUTTER

	NEW	LIKE NEW
4" Raptar F:4.5, ctd. Rapax	[illegible]	
4¼" Schneider, F:4.5, cpr		$33.00
4¼" [illegible] Tess. F:4.5, cpr		42.00
5" Ektar F:4.7, Supermatic X	[illegible]	
5¼" Raptar F:4.5, Rapax Synch	[illegible]	64.50
5¼" Skopar F:4.5 cpr		42.00
5¼" Tessar F:4.5 cpr		57.50
5¼" Optar F:4.7 Graphex	[illegible]	
[illegible] F:4.7 Graphex Synch	84.50	64.50
7½", 11", 15" [illegible], F:[illegible]	134.50	
6" Ektar F:7.7 Flash Superm	77.72	
12" Comm. Ektar F:6.3	283.00	

MISCELLANEOUS

	NEW	LIKE NEW
Tripod 3-section chrome	$ 3.89	
ER Cases for Ikoflex II and III, Super Ikonta B and BX	16.50	
7x50 Leitz Binocular, latest, lightweight coated, tax incl.	192.00	$132.00
Time-O-Lite Master	19.51	14.00
Albert Automatic Easel	20.41	15.80
Albert Viceroy Easel	10.93	7.75
Movie Screen 30x40, Box	15.00	
Craig Master Viewer Splicer, Rewind 16mm	87.50	59.00
Revere 8 and 16mm Splicers	16.50	
Wabash Electroflash, R1142	218.00	158.00
Bantam Portable Speed Flash	78.42	
Argus Slide Proj.	27.75	21.50
Golde 35mm Proj., case	64.66	52.00
SVE Model AK, w/case	62.90	49.00
SVE Model AAA, w/case	80.00	58.00
Leitz 300w. Latest F:2.5	147.00	96.00

ENLARGERS

	NEW	LIKE NEW
Leitz Focomat, Latest	$168.00	$118.00
Solar Autofocus 2¼x3¼	163.00	118.00
DeJur Versatile I, F:4.5	118.65	93.00
DeJur Versatile II, F:4.5	99.00	79.00
Federal 312, w/lens	53.00	
Federal 250, w/lens	89.50	69.50
Federal 450 4x5, w/lens	112.50	

CAMERAS WANTED WRITE FOR FREE ESTIMATE

	NEW	LIKE NEW
4x5 DeJur Prof. F:4.5	$162.25	$133.00
Omega D2 4x5	178.90	
Solar 5x7	84.59	68.00
Sunray Mastercraft 23 w/lens	45.43	
Elwood S2 F:4.5	118.00	

EXPOSURE METERS

	NEW	LIKE NEW
DeJur Lifetime	$ 32.50	
G.E. DW58	19.95	$ 13.75
General Electric PRI	32.50	
Weston Master II	29.67	21.50
Norwood Director, complete	32.08	

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- Convenient handwheel for accurate lens setting
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A $5.00 VALUE—24" x 24" FOLDING
GLASS BEADED SCREEN

all for only $48.00

MAIL YOUR ORDER NOW!

Wolk CAMERA CO.
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Movies Aid Texas Law Enforcement

The famous Texas Rangers are now catching their crooks via color motion picture photography, something decidedly unusual in modern law-enforcing technique.

When the Border police "trap" a criminal suspect, they "mug him" with colored movies, and all Ranger stations along the Mexican-American International Line get a look-see at the apprehended lawbreaker in a highly dramatic motion picture. They "shoot" a captured suspect from every angle, with many close-ups of his physiognomy. They mug him scowling, sneering, smiling; getting in and out of an auto; standing in various postures, walking, and running.

Says Colonel Garrison, chief of the Texas Rangers: "In a line-up of captured criminals, the suspects usually stand like wooden Indians. Ordinary still picture shots of lawbreakers tell little. But colored movies, we've found, tell practically everything we want to know in identifying thugs. As a matter of fact, the colored movies are proving actually better in identifying suspects, with their photographic detail, color and action, than "showing up" the criminals *in person* to their victims. We show the crook from every angle—with his hat off and on; smoking a cigarette, talking, laughing, sneering. We show him shaven and unshaven; with his hair neatly combed and brushed, or roughed up. These personality studies in color photography let the witnesses see the suspect or suspects as he or they actually looked during the commission of a crime.

"Our Texas Rangers have responded enthusiastically to the Rogues Gallery movie idea," asserts Colonel Garrison. "Our law-officers are making 'stars' of the State's more dangerous criminals, in cooperation with the Texas prison system. I believe that colored movie photography will be adopted generally as an aid to criminal identification. Still pictures are needed, too, but the movies are proving surefire in helping us make identifications of lawbreakers, who might otherwise elude us because witnesses are unable to identify them with certainty from the ordinary rogues gallery still photographs.

"Why are the criminals we catch and make movies of willing to pose for such pictures?" says Colonel Garrison. "Well, sir, our Texas Rangers haven't caught a crook yet whose vanity wasn't his chief weakness. They all like to act before the camera, probably visualizing themselves as movie villains and gangsters *a la* Humphrey Bogart. And they're darn good 'bad actors', some of them—these Western public enemies that we're starring in our Texas Ranger color-photography identification, rogues gallery movies!"

G-E Reflector Photo Lamps will give you BETTER Christmas PICTURES!

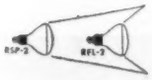
G-E Reflector Photoflood
For stills . . . get a pair
(Also handy for movies) . . . each **95¢** plus tax

G-E Reflector Photospot
For movies . . . get a pair
(Also good for stills) . . . each **$1.10** plus tax

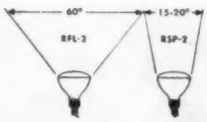
Christmas pictures of Janie? Of the whole family? They're easy to get with G-E Reflector Photo lamps. Good for lots of shots, better shots, too.

FOR STILLS, get a pair of G-E Reflector Photofloods (RFL-2). They supply widespread light approximately equal to a No. 2 Photoflood in a good reflector. Useful for movies, too.

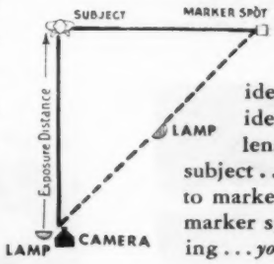
FOR MOVIES, you'll want at least two Reflector Photospots (RSP-2). Their concentrated beam offers good coverage for movie use . . . and extra light means they can be back out of the way. Grand for special effects with movies or stills.



Remember there are two types: RFL-2 (Photoflood) for WIDE coverage; RSP-2 (Photospot) with NARROW beam . . . for special effects or same light, same coverage, at 3 times the distance.



Use TRIANGLE LIGHTING — *it's easy*



Here's an easy way to place lights for better pictures. Works with flash, flood . . . stills or movies. Use two identical lamps — and identical reflectors (reflector photo lamps are ideal). Place one lamp at camera and as close to lens as possible. Measure distance from lamp to subject . . . and then an equal distance at right angles to marker spot. Place second lamp halfway between marker spot and camera . . . and that's Triangle lighting . . . *your lighting key to better-than-average pictures!*

You'll want *two or more of both of these handy G-E Reflector photolamps. Get them from your photographic dealer.*

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NINTH NATIONAL SNAPSHOT

AWARD WINNERS

Fall In!, photographed by Harold S. Shields, Columbus, Ohio, won both the Class D prize and the Grand Award in this year's Newspaper National Snapshot Award contest.

LAST Memorial Day, the sight of a tiny forlorn baby sparrow hopping among the heavy combat boots of a squad of soldiers stirred Amateur Harold S. Shields of Columbus, Ohio, into action. He knelt, and with his camera pictured the bird as it halted for a moment. Then, though he often had entered photographic contests in the past and had never won, he submitted the picture to the amateur snapshot contest conducted by his local paper, the *Columbus Citizen*.

There it won first prize in the animals and pets class, and was in turn forwarded to the exhibition and contest conducted by 74 leading national newspapers. Again it won first prize in its class, and more than that—was awarded the grand prize. Shields received $1,500, and was left virtually speechless.

However, his winning shot, as you can judge by comparing it with the others shown here, was only one of a host with wide interest and appeal. Virtually every picture among the 298 prize-winners reflected the quality of amateur photography today.—

This charming snapshot is the work of Albro F. Downe, of Ridgefield Park, N. J., and won first prize in Babies and Children class. Downe works as an industrial designer.

W. H. Carver, Chicago, Ill., placed first in Scenic and Still Life class with this very striking carnival night scene, made by setting up for a long time exposure.

Francis W. Rawle, Albany, N. Y., captured the first prize in the Young People and Adults class with this action shot of a girl running along the water's edge.

Judges of this year's contest, from left to right, were K. W. Williams, Eastman Kodak, C. B. Phelps, president, Photographic Society of America, Lowell Thomas, news commentator, Yousuf Karsh, famed photographer, and E. L. Wishard, of the National Geographic Society.

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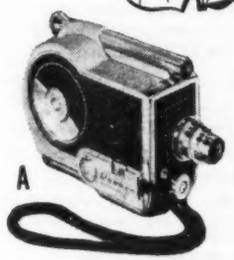

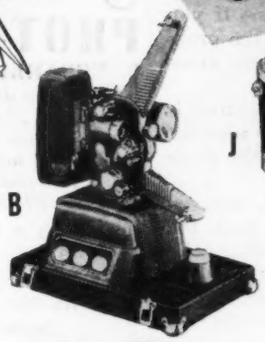

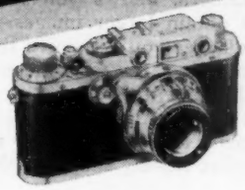

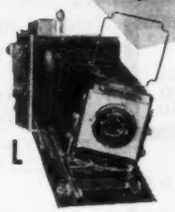

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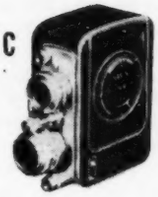

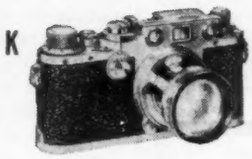

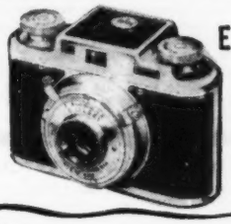

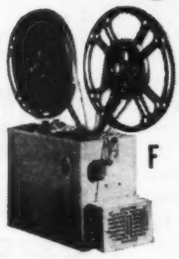

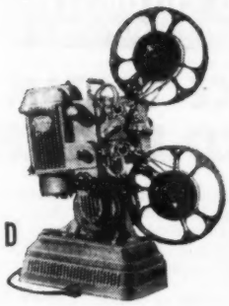

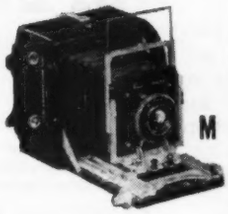

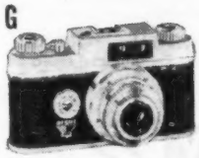

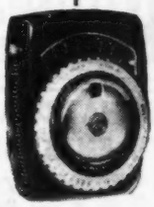

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Move In Close

(*Continued from page* 49)

mum number of feet specified by the instruction book (usually about 6 feet) your picture will be out of focus. This can be remedied by an auxiliary portrait attachment (obtainable at your camera store) which, when slipped over the lens of your camera, allows you to get up closer and obtain larger images. If you have an enlarger you can solve the problem by cropping the extraneous areas during enlargement.

So, you see making good pictures is merely a matter of taking a few seconds' thought before hastily snapping the shutter.

The best way to get a natural, unposed picture, for instance, is not to pose the people in it but insofar as possible take them where and as they are. But often even filling the picture by getting up close and lowering the camera angle will not get rid of an unattractive background—so just move your subject to a better location. In all of these examples the subjects knew the picture was being taken. None were pure candid shots. Yet in none of them were the subjects "posing" for a picture. They were placed in an approximate location and left to pose themselves by being natural. Much depends on the photographer's ability to put people at their ease, and that means being natural yourself.

All this applies equally to a single person or a group, under practically any lighting conditions. The backlighting so effective in one set proved wrong for another, but the idea of simplification by elimination worked for both.

Now let's discuss the individual pairs of photographs, starting on page 48:

CAPTION No. 1. The outstanding parts of the long shot are the wall, trees, and buildings. This may be just as well because the girl certainly isn't posed too well. Only in exceptional cases does the square-shouldered head-on approach look well. The backlighting was a good idea because the sun was much too high for flattering frontal light, but it wasn't back far enough, making the very bad highlight on the nose. In the accompanying closeup, a low but not extreme angle and close camera position put all interest on the subject. Light edge against dark background, dark against light and expose for the skin tones in shadow. Let the small area in direct sunlight overexpose for an edgelight. Pose is simple—the girl actually was looking at something to the left, giving an intent expression instead of a blank look.

CAPTION No. 2. The long shot, a flash of three persons at a holiday table, has confused composition, on-the-silly-side expressions, and much too much extraneous material in the picture. The remedy is to get up close, with a carefully chosen camera angle and simplification of background. Giving the subjects something to do (as in the closeup) takes care of the posing and expression problem, while our now-popular camera position leaves but a little distracting background. Having the girl stand between the other

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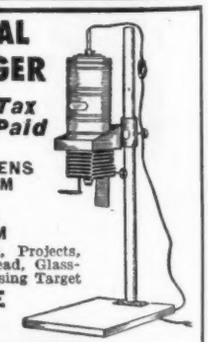

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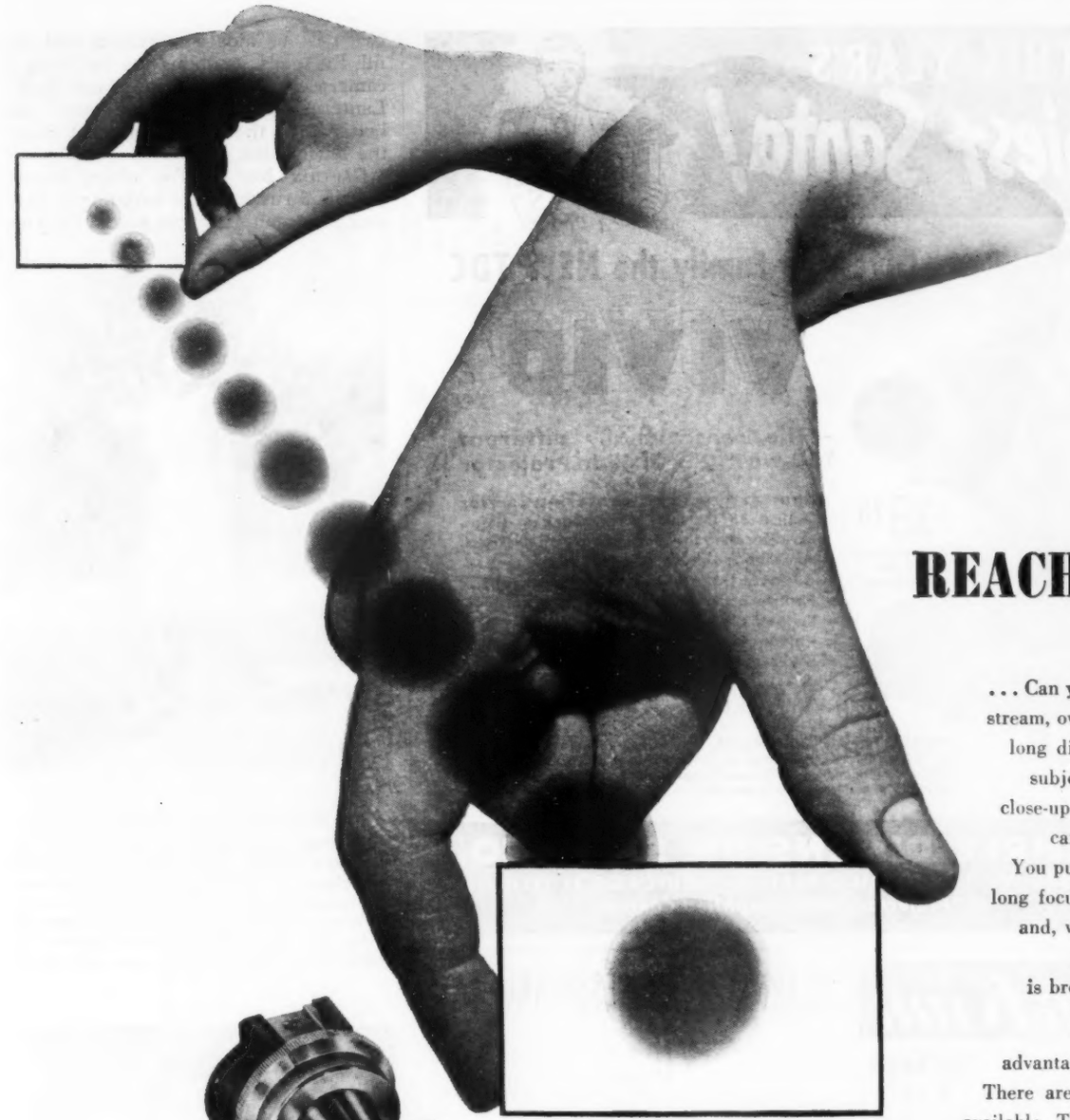

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two persons aids composition and helps fill the gaps, enabling us to bring the camera closer. The candles and Jack-O-Lantern suggest a holiday mood much better than the whole confused table in the longer shot.

CAPTION No. 3. Too often, dramatic trees and rustic fences look fine in nature (see long shot of couple seated on fence),

4 Sidelighting over-emphasizes the dress, detracts from the face in the picture above. Also there is too much background and sideground. Improvement is made (below) by moving in closer, choosing better background, and framing the girl where leaves and shadows fall behind the head, over the arms and dress.

but when brought into a picture with persons in it, they take far too much attention. After all, the whole idea is a picture of two persons, not the scenery, so let's move in closer, get a more natural pose and a better result. Two persons (in a shot like the parallel closeup) can be either twice the problem, or half the problem of a shot containing one person—depending on your approach. Having the couple concentrate on each other gives them something to do, making

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again for better expression. Low camera angle (for a clean sky background) causes a slight, but not objectionable distortion. Note the position of the hands. Getting in real close like this—even to cutting out shoulders and arms, concentrates attention on faces and hands, the most expressive parts of a person.

CAPTION No. 4. Side lighting, in the longer shot, puts too much emphasis on the dress, not enough on the subject whose face fades away into the background, of which there is too much. The camera position is a bit too low, giving a distorted appearance. The bush was beautiful in its natural colors, not so handsome and somewhat distracting in black and white. Now in the closer shot, the late afternoon sun gives a soft, pleasing direct lighting to this informal portrait. Leaves and shadows on the wall show how additional material can add to a picture of this type if properly used. In this case, framing the girl where the leaves and shadows fall behind the head and over the arms and dress, they serve to tie the picture together. Elimination of extraneous material from that shown in the longer shot makes most of the difference.

Try breaking down that timidity the next time you take a picture of your girl friend, or your family, and boldly move up close to them. You'll be amazed at how your pictures will suddenly improve a hundred per cent.—

"Alice" shows surprise, as Red Cross' safety services director ties a bandage.

"Alice" eavesdrops while a veteran asks aid. Red Cross assists over 1500 a month.

PUBLIC RELATIONS PHOTOGRAPHY

SPECIAL PHOTOGRAPHS used in public relations work for a social service agency created much comment from photographers and non-photographers alike, when the Cincinnati and Hamilton County chapter of the Red Cross made up a photographic layout which appeared in the *Cincinnati Post.*

Faced with the problem of raising more than half a million dollars in that Ohio area to support Red Cross work, Cincinnati Red Cross public relations director Harry Sholl, who before the war helped to pioneer with a picture magazine in Chicago, worked in conjunction with the Sargent Marsh photographic studio to devise a method of presenting a tour of Red Cross activities which could be enjoyed without having to leave the comfort of a home. The decision was made that some type of photographic composite would be the cleverest and most attractive solution. Photographer Edward Betz of the Marsh studio was responsible for the finished job, called "Alice in Red Cross Land."

Betz used a 4x5 Speed Graphic, and multi-flash lighting, with Wabash Press 50 bulbs. One flash was always at 45 degrees to the subject, and another used as a flat fill-in. All photographs were necessarily composed with an eye to the spot where "Alice" would be pasted in, and the final prints were from copy negatives of the composite paste-up.

Reaction to this novel use of photographs as a presentation of and for a social agency was extremely favorable, with many persons in the area believing that an appeal for funds was much more effective when pointed up and candy coated with clever pictures.—*Ira S. Glick.*

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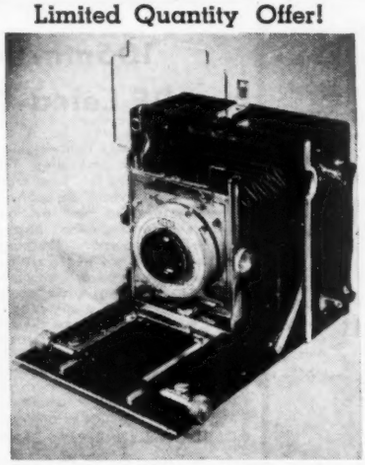

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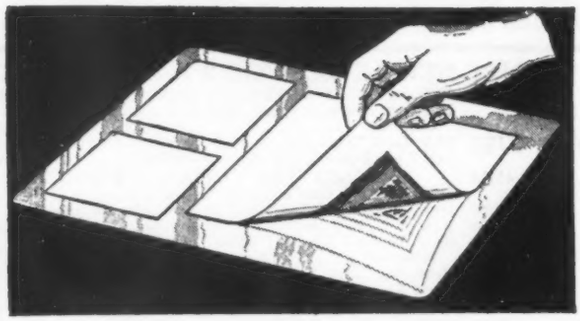

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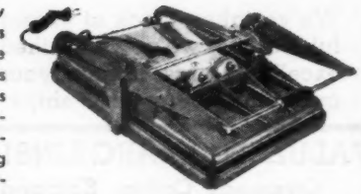

Feature for feature, this new oversize dry-mounting press surpasses any competitive equipment, including models that sell for almost double its low price! Check these: colored pilot lights indicate power connection and operating temperature within the thermostatically controlled range, and also indicate the proper timing of platen pressure. The platen has a positive cam-lever action lock, is made with a heavy aluminum heater-plate for proper heat distribution, to provide ideal operation with Dry-mounting Tissue or Fotoflat. Finish is attractive, durable baked Hammertone enamel; cast-iron and cast-aluminum construction, and accurately machined parts insure trouble-free life-time usage. And, note—the 15x18 inch platen is 75% larger than that on other presses! We're making deliveries, now, on this item—you'll suffer no delay, pay no premium for scarcity! As usual, Sterling-Howard guarantees your satisfaction! Complete with tacking iron, excise taxes included. **Idle equipment may help pay for this. (Shipping weight 55 lbs.)**

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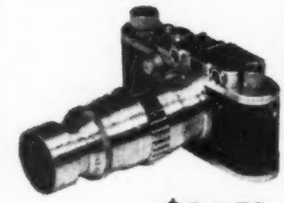

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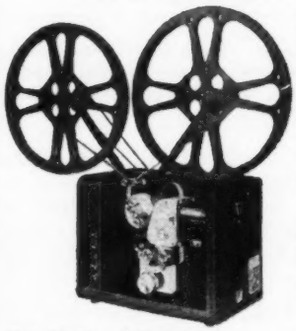

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① Follo-Flood

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① FOLLO-FLOOD, reg. val.....$4.39
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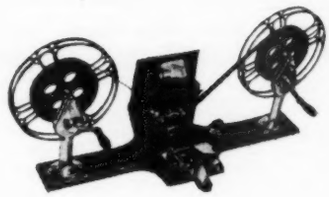

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Notes on High Key

(*Continued from page* 53)

over-all light subject as a primary requisite for a high-key picture. However, if you have a subject you want to photograph in high key, but it has some darker parts, there are tricks you can use to correct that. One is to cover the dark part with something light. For instance, if you want to photograph a brunette in high key you can wrap something white

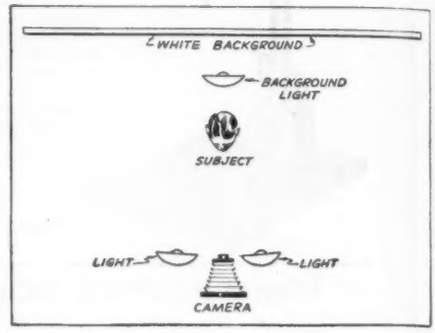

Figure 6. Three floodlamps, placed as shown here, will provide flat, shadowless lighting for making high-key portraits.

around her head in turban fashion to hide the dark hair. Another way to lighten dark parts of the subject will be mentioned later, when we discuss the preparation of the negative for high-key printing.

Taking the Picture

This phase has great importance in producing a high-key photograph. When we have the proper subject in the right surroundings for a high-key shot, we are confronted with the problem of taking the picture. Look at Figure 5. There you have the same subject photographed in high key and in a lower key. The poses are almost identical. The main difference is in the lighting. While we are not going to describe here how the others were lit, *the secret of a successful high-key picture lies in flat lighting.* Practically shadowless, flat lighting will provide us negatives from which we will be able to make true high-key prints.

In lighting we will describe two basic methods, one for portraits and the other for tabletops and still life.

For high-key portraits we use three lights of equal strength—for example three No. 2 floodlamps in reflectors. We have to use one of these on each side of the camera. The third one will throw its light on the white background. They all should be new bulbs or ones that have been used for the same length of time, otherwise they may vary substantially in light intensity. The lights on each side of the camera are placed *as close as possible* to it, as shown in Figure 6. This is done to avoid double shadows, which would appear should we place the lights farther apart. The height of the lights is just as important. One should be about 4 inches *above* lens level, the other about 4 inches *below* lens level, measured from the middle of the reflec-

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Six—20 Kodak Vigilant, Jr. Kodet lens (folding 2¼x3¼)	$20.20
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Kodak Flash Bantam, coated F4.5 lens	57.72
Clarus coated F2.8, coupled range finder, case, flash gun	134.00
Voigtlander Vito, Skopar F3.5 lens Prontar II shutter, case	$ 88.25
Zeiss Ikonta, Novar F3.5 with case	93.50
Leica IIIC, Elmar F3.5 coated lens, registered	332.50
Leica IIIC, Summitar F2 coated lens, registered	448.00
Kardon (American) Ektar F2 coated lens	393.25

ARGUS C-3, $74.71
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8MM.

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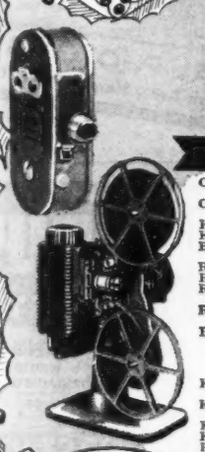
Kodascope Sixteen 20, 750 Watt, case	245.00



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tor (not from the top or bottom). The background light is placed behind the subject so that the subject will hide it from the camera. It should be placed near the white background, only about two feet away, in order to throw plenty of light on it. This is necessary to overexpose the background, making it very dense on the negative. On a good high-key negative the background should be very dense. If we want, we can use more than one light on the background to achieve this effect. The additional lights can be placed on the two sides, outside of the picture area, directed onto the background behind the subject. This simple lighting setup will provide us with good high-key portraits.

For tabletops and still life the lighting for a high-key picture is somewhat different. Here, as the subject usually is close to the background and is too small to hide a reflector, we cannot use a separate light on the background. Our overall lighting will have to be flat and shadowless to provide us with a high-key negative. The same lighting setup that we used for portraits will not do in this case, mostly on account of the short distance between subject and camera at which we take still life and tabletops. At this short distance we will get a shadow on each side of the subject, no matter how close to the camera we place the lights. See Figure 7 for the lighting setup for still life and tabletop in high key. You will notice that again we are using three lights—one on each side of the camera, about 1½ feet from it, and the third one as close to the camera lens as possible, a little above it. But while the light close to the camera lens is uncovered, each of the other two lights (one on each side of the camera) has one layer of thin tissue paper in front of it as a diffuser. An important point is to avoid placing the tissue paper directly in front of the reflectors. This would not eliminate the shadows as well as if we place these diffusing tissue papers closer to the subject. The best way to place the tissue paper is to stretch a piece of string above and before the subject and let the sheets of tissue paper hang down from this string. Make sure that the sheets of tissue paper are large enough to cover the light field of the reflectors so that no undiffused light reaches the subject from them. Although with this lighting setup we still will have some shadows, these will be transparent and well within the range of a high-key picture.

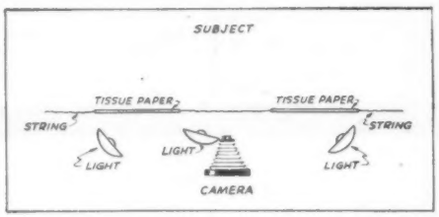

Figure 7. Diffused light eliminates shadows in photographing small objects where a background light is very impractical.

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so called "ring light." With this ring light we can produce practically shadowless, flat lighting. The diagram in Figure 8 shows how such a ring light is made. It consists of a one-piece doughnut-shaped reflector with sockets accommodating 6 or 8 floodlamps, all the same size. The ring light is placed just in front of the camera, around the lens, so that we take the picture through it. Since the bulbs are of the same strength and

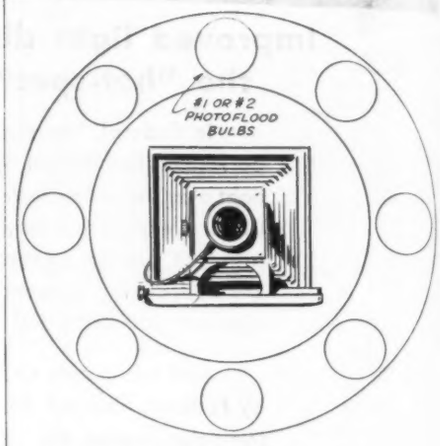

Figure 8. The ring light, which uses six or eight floodlamps in a circle, is a good source for shadowless lighting.

equally spaced around the camera, this setup affords really shadowless lighting. But it has to be built specially for the purpose and it is rather bulky, so most amateurs prefer to use the methods described above.

As far as the negative material is concerned for high key we should use fast panchromatic films as these yield the most satisfactory high-key negatives. Expose plenty—about 2 or 3 times the exposure indicated by your exposure meter, and develop a few minutes longer than you ordinarily do.

Let us summarize now the steps in taking a true high-key picture:

1. Choose proper subject and background. They should be light.
2. Use practically shadowless, flat lighting.
3. Use fast pan film, overexpose and overdevelop. The negative should be dense, but not too dense.

Using the information given above you will be able to make real high-key negatives. How to get the most out of them in printing is another story.—▶

(Mr. Foldes will explain how to make high-key prints from your negatives in the second part of "Notes on High Key," which will appear in the February issue of POPULAR PHOTOGRAPHY.)—ED.

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By ELMA WALTNER

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In the first type of pop-out card, one print is the background, and it may be scenic, a doorway, or any picture that is suitable for the figures you plan to use. The other picture is selected especially for the subject and its background is not important since it is cut away. For the card itself, fold a sheet of 9x12 construction paper into half lengthwise, then crosswise, making a french-fold type of card. Mount the background picture inside the folded card. Now cut the figures from the second print, leaving enough of the foreground for the figures to stand on. This should be at least ½ inch wide and is to be glued to the pop-out square. For this square a ½-inch strip of paper about 6 inches long. Fold this into an oblong with the ends lapping. The oblong should

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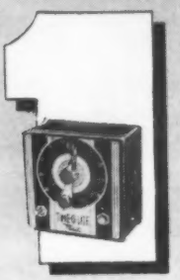

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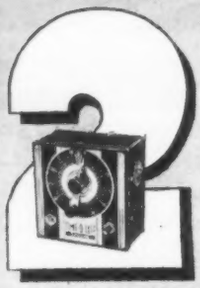

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be about half an inch wide and 2 inches long. Glue one long side to the bottom of the background picture, and one short side to the inside cover of the card as illustrated. Glue the base of the subjects to the upper long side of the oblong. When the card is folded, this oblong lies flat, but when it is opened, the figures stand out away from the background.

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ANSWERS TO PIX-QUIZ

(See Page 79)

1. (5) a lens fitting which attaches lens to camera with a small twist.
2. (2) separation of the emulsion of the film from its base, usually at the edges.
3. (3) an adjustable camera back used to correct perspective.

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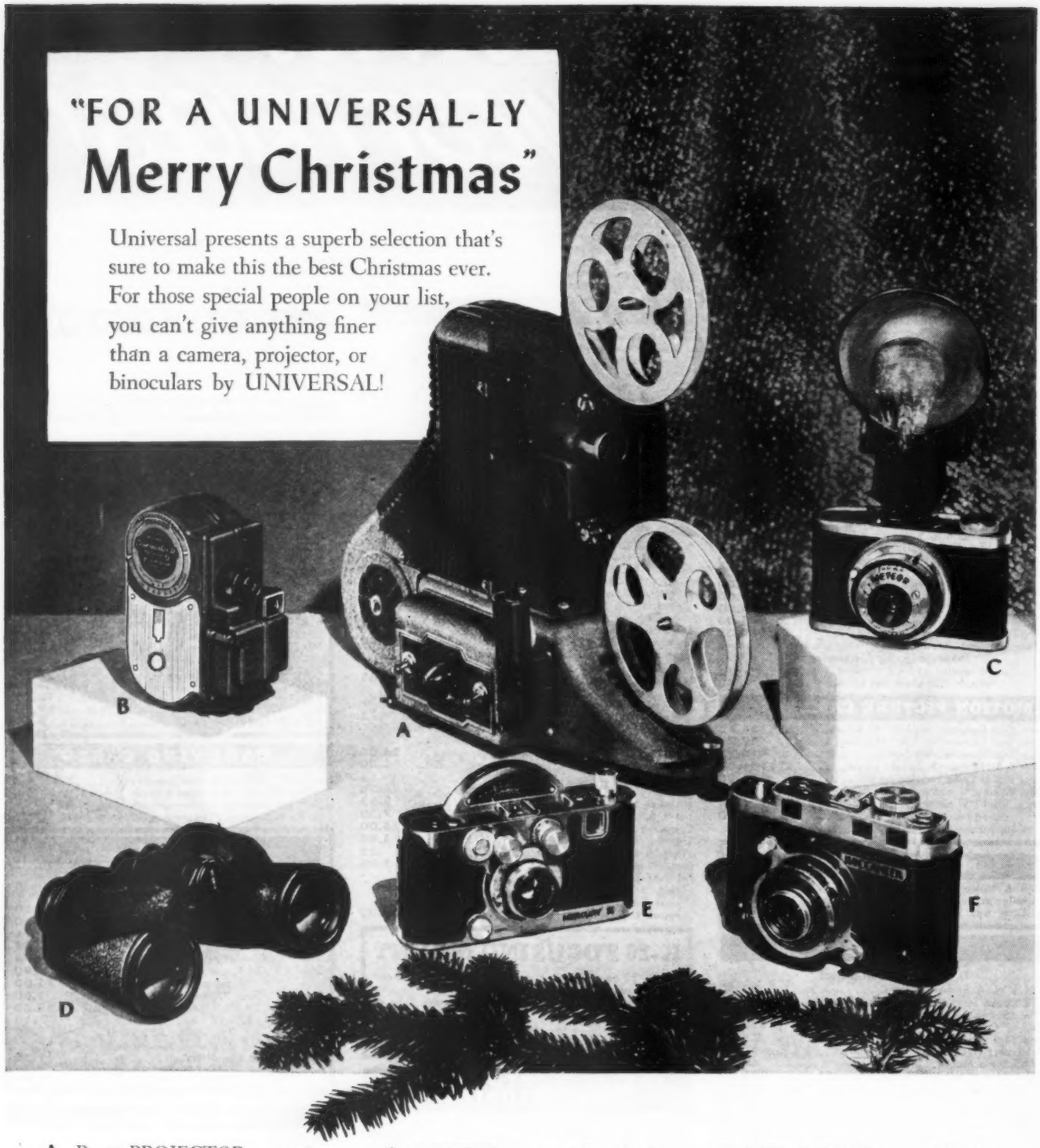

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AIDS TO STEADY MOVIES

Photographs and text by
LOUIS ELL

Follow these tips and save your ciné audiences the eye strain of looking at jittery screen images

A STEADY PICTURE is an absolute must if pleasant screenings are to result from vacation or other outdoor filming activities. The constant use of a really rigid tripod is, of course, the ideal solution. However, cases arise when one must get into action fast or lose a prize scene; quarters may be cramped; the physical aspects of the terrain such that setting up and leveling a tripod may be wholly impossible and, in certain instances, use of a tripod may be forbidden.

When one of these "no tripod" deals comes your way, remember the tricks this filmer is using, and be prepared.

Use whatever natural objects are available to provide a firm base for the camera. A rock, too narrow and jagged for a tripod, serves in this case. No chance of body sway; even a telephoto shot can be made in absolute safety.

Press the camera tightly against the trunk of a tree. The side of a building will do as well. The tree will help hide you when filming wild-life, and the building dodge is excellent for shooting street scenes and genre studies in travelogues.

Set the camera on top of a sturdy fence or post. Press it down firmly with the hand not occupied while manipulating the exposure button. You can get into action fast, and move quickly—like getting away from the rail when the horses come around the turn, for instance.

Lacking natural supports, you can hand-hold the camera very well if you sit on the ground, dig your heels into the earth, your elbows against your knees, and the camera tight against your face. Ex-G.I.'s well recognize this one as an adaption of one of the "squats" of the firing range.

Make or buy two gadgets from ordinary furnace chain—bought from the hardware—a wrist loop, and a foot loop. The bolt fits the tripod socket of the camera. It is drilled to take a heavy wire ring to attach the chain. The foot-loop is approximately five feet long, with

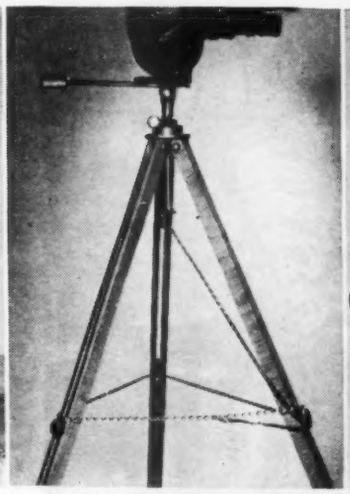
(*Continued on page* 165)

Firing range technique will help if you have no tripod. Seat yourself, dig your heels in, put your elbows tight to your sides, hold camera against your face.

Natural supports make excellent tripod substitutes. Here a fence post is being used, but anything solid is satisfactory —buildings, trees, rocks, or railings.

Foot loop, made with about five feet of chain, bolts into tripod socket. Upward pull on chain helps hold camera steady.

Adaptation of the foot loop helps to steady tripod in high wind. Chain fits into wire ring fitted into tripod set screw.



Tripod legs have less chance of skidding on slippery floors if the chain is wound, triangle-like, about the legs, as shown.

Wrist loop is fitted to tripod socket, and wrapped about hand for added steadiness. Glove keeps chain from cutting.

A 'PRO' Goes Amateur

Hollywood ace gives out good home movie tips—only after he learns them himself the hard way

By

HARRY JACKSON, A.S.C.

(One of Twentieth Century-Fox Films' ace cinematographers, recognized expert on black-and-white and color movies, and himself a home movie enthusiast—since his wife bought him a 16 mm camera.)

Jackson pooh-poohed his cine camera at first, but soon found he needed much of his professional know-how to master it.

Head Cameraman Harry Jackson (checked shirt) is seen with Director Walter Lang (with script) on *Mother Wore Tights* set.

I'VE BEEN a major studio cinematographer in Hollywood for more years than I feel like telling you. . . .

I've been head cameraman on many of the movies you must have seen at your neighborhood theater and the downtown biggies. I've shot endless thousands of feet of black and white, and color, too. I'm one of Twentieth Century-Fox's top cinematographers, now, and currently (as I write this) I'm head cameraman on Betty Grable's "Mother Wore Tights."

I'm telling you all this so you'll know that when it comes to making movies, I'm supposed to know my stuff.

But—well, do you want a laugh on me? All right, here it is—

Not so long ago, my wife gave me a 16 mm movie camera for my birthday. I'd never had one before, just as a toy or a home amusement device. At first, I thought it was odd of my wife—like a mailman's wife giving him a pair of shoes or a knapsack. Then I thought:

"Silly! Giving me—*me!*—a toy movie outfit, like a baby. Why I know too much about movie-shooting to play around with this sort of thing."

And then, just to please my wife, I began shooting some home movies with it—

And that was when I learned that, although I might be somewhere in the *big-shot* class when it came to professional cinematography, I was still just an *amateur*—and a rather rank one, at that—when it came to making home movies! (And I've been wondering ever since why they dub home movie makers "amateurs"—because I've learned now that, to do it right, you've got to be in the professional class and use a lot of tricks that the professionals imagine are all their own private meat.)

And because I've learned those things, in detail, I dare come before you and humbly—certainly not as a know-it-all wisenheimer—offer to give you some tips that I have learned by combining my professional knowledge with my home movie amateur rating, so that you can, if you wish, apply them to achieving a double-barreled result: Making *better* home movies *cheaper*.

When I first started my wife's gift movie camera buzzing, I realize now that I used as little sense as I did when, as a kid, I first got a Brownie for a Christmas present. In those days, I used to pal around with a kid named Joe. Well, in less time than it takes to tell, and at considerable pocket-money expense for film and developing, I shot hundreds of pictures of Joe standing in front of the library, Joe standing in front of the swimming pool, Joe standing in front of the railroad station, Joe standing with his sister at a picnic, Joe standing in front of the circus tent! I had the greatest collection of pictures of Joe-standing-in-front-of that you can imagine. And the whole collection wasn't worth as much as one *good* picture of Joe would have been.

A shooting script or working plan is a time saver and a film saver. Jackson and his wife, Suzanne, have written a script about home life and are putting final polish on it before shooting.

Molly Sue is directed in the script by her mother as Dad gets ready to shoot. Dad is proud of his movies now, but at first he took the usual hodge-podge of confusing, unrelated mumbo-jumbo.

Now, if you've got a home movie camera, confess! Haven't you done the same thing, at the beginning at least? I did—and of *all* people, I should have known better.

After the first let-down feeling of disappointment at the slap-dash, meaningless, pointless, helter-skelter, confusing series of unrelated movie shots that I threw on the screen from my first picture-taking with my wife's gift, I set to work to figure out what was wrong, and what I ought to do. I've been figuring ever since. I've used my head and I've used all the experience and know-how and trickery I use on the Hollywood stages and sets. I've applied everything I could to my home movie-making. I'm pretty proud, now, of my home movies; some of them are almost as good as a class B feature. And if, by telling you some of the things I have applied, I can help you produce better screenings from your projector, then I'll be happy. Let's go—

Let's go back, for Example No. 1, to the first time I took some movies of my youngster's birthday party. I shot at random. The kids were out in the long roofed patio back of my house—a dozen or so of them. There was full sun. Some of the kids were in it; others were in the shade. I got back and buzzed at the group playing and eating, for some footage. Then I got down and played with them and my wife buzzed some more footage of that. Then I took my youngster and some of her friends in closeup. And so on. And then, nights later, I screened it—and it was just a meaningless jumble.

Recently, I shot another birthday party for the youngster. This time, I knew my stuff. I had a *working script* prepared in advance. Now, don't get frightened. It wasn't one of these books bound in covers and so on that studios use in shooting features. But it *was* a script—one my wife and I had worked out, with full intent to use every factor to tell the story of our youngster's birthday party. We worked from that script—

For our first shot, as per the script, I opened up on a very close shot of just the birthday cake, with the candles burning on it. I ran that very briefly, and then dollied back. . . .

Now right here, let me tell you that when I first tried backing the home camera, I just held it in my hands and backed up, on foot. It worked—in a jittery sort of fashion. On the screen, the picture jumped around like a guy with DT's. So I adapted the studio mechanism of using a dolly on tracks. Studio dollies are involved, costly, heavy, technical affairs, and the tracks are specially built by carpenters. For home movies, you can use a baby perambulator, or a child's toy express wagon, or the wife's tea-wagon, or anything with wheels. Fix the camera on it firmly, with clamp or tripodded with legs firm. Instead of carpenter-built tracks, you can lay long planks or heavy cardboard to roll it on. Or just roll it on a smooth sidewalk surface, avoiding cracks as much as you can.

. . . So I dollied back, slowly, until from the opening shot of just the cake, I finally ended up with a view of all the children, grouped around the table on which the cake was centered.

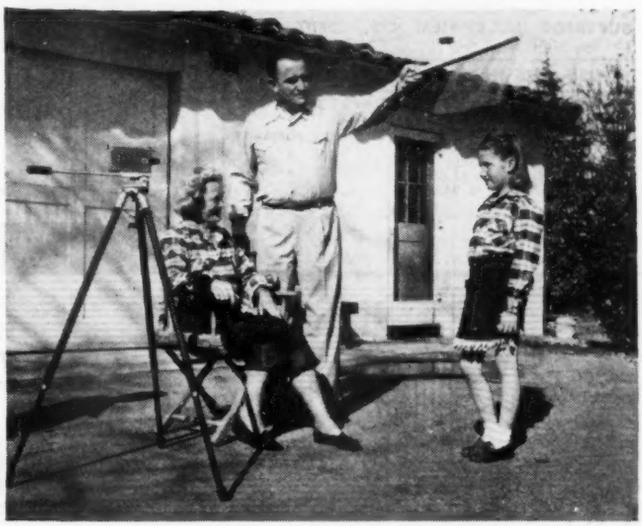
Naturally, we had posed them carefully in advance. And we had *rehearsed* them. There's Point No. 2—rehearsals. If you've ever seen a Hollywood movie in the making, you'll know that about 80 per cent of the shooting-schedule time is taken up with rehearsals, so that when we roll the film for the actual "takes," everybody in front of the camera (and behind it, too) knows what to do.

You can do exactly the same for home movies. Have everybody *in the picture*—be it one person, or a group—know what to do in advance, and you'll get a good story-picture, nine times out of ten, on the first shot, *without wasting footage* (and it costs plenty, or do I have to tell you? The studios learned that, and their way of doing things is based on saving costs of film; you can do the same, to your advantage).

Well, to go on with the party picture: *as per script,* and *as they had been rehearsed,* each of the kids now faced the camera. One held up one finger; then another held up two fingers, while the first kept his one-finger pose. And so on, until the seventh kid was holding up seven fingers. Then they all pointed at the seven fingers, and then at my tot—whose seventh birthday it was. That got over the idea of the seventh birthday. You see, the birthday cake had given the picture *theme* at the very first opening; the seven fingers gave the age.

Then, still following script and rehearsals, one by one the children ran up into a closeup in (*Continued on page* 173)

One scene calls for a closeup of Molly Sue—with sunlight hitting her strong on the left side of her face. When Dad finds her squinting, he tells Mrs. Jackson that he soon will remedy that.



A scrim is made out of a bit of cheesecloth tacked to a strip of wood. Jackson shows Suzanne where he wants her to hold the scrim so it will diffuse the strong sun on Molly Sue's face.

Closeup of Molly Sue, taken with the scrim in place, shows that she no longer is squinting. Scrims have an equally advantageous use when shooting movies indoors under a setup of floodlamps.

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BLOOD TRANSFUSION 1947. 2 reels, 17 minutes, 16 mm sound. British Information Services, New York office, 30 Rockefeller Plaza, New York 20, N. Y.; Chicago office, 360 North Michigan Avenue, Chicago 1, Ill.

A survey of blood transfusion and its development in international medical history from Landsteiner's discovery of the four blood groups in 1901. The setting up of the blood donor scheme in Britain and the blood bank practice in the United States has led to the establishment of similar systems in other countries. The film is suitable for both professional and lay groups.

* * *

AMERICAN EMPIRE. 8 reels, 16 mm sound. Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y.

Starring Richard Dix, Leo Carrillo, and Preston Foster, this is a stirring drama of

post Civil War days when our western empire was building. It is heroic in theme and loaded with action.

* * *

IMMUNIZATION. 1 reel, 16 mm sound. Rental $2.50; sale, $45. Encyclopedia Britannica Films, Inc., 20 N. Wacker Drive, Chicago 6, Ill.

This is the latest in the series of biological science films produced for use in junior and senior high schools. The film provides an understanding of immunization and its uses in the prevention of many infectious diseases. It was completed after more than two years of work in cooperation with leading authorities in the field of immunology. It combines animation and live photography to show external symptoms of disease and how they effect the bloodstream. The film shows how immunity is achieved, either by surviving a disease, which usually provides active immunity, or by vaccination which by providing passive immunity, is equally effective, without endangering life. The preparation of vaccines for such diseases as small pox, pneumonia and diphtheria is shown step by step.

* * *

THE HARE AND THE TORTOISE. 1 reel, 16 mm sound. Rental $2.50; sale price $45. Encyclopaedia Britannica Films Inc., 20 N. Wacker Drive, Chicago 6, Ill.

Aesop's Fable has been brought up-to-date for elementary school children, telling in dramatic fashion with real animal characters, the age-old story of how the turtle and the rabbit had a race, and of how the proud and vain rabbit went to sleep while the slow-but-sure tortoise inched past him to score one of the most celebrated victories of all times.

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FOOTBALL PARADE OF THE YEAR. Available from photographic dealers in two 8 mm editions and three 16 mm editions including sound. A Castle Film.

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* * *

CHRISTMAS CAROLS. 1 reel, 16 mm sound. Available from photographic dealers. A Castle Film.

This new Music Album is a special December release, presenting a mixed choir of fifteen voices singing, "The First Noel," "Hark the Herald Angels Sing," and "Ad-

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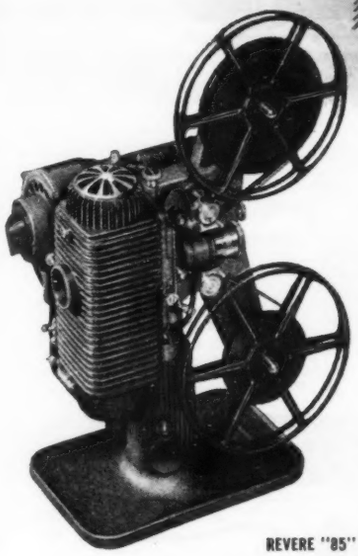

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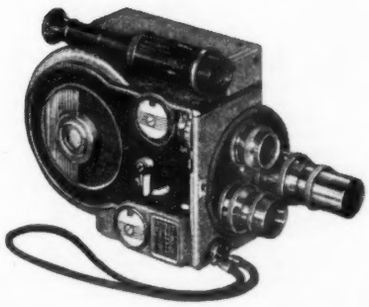

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este Fideles." Words of all the carols appear on the screen so that audiences may sing them with the choir.

* * *

ATOMIC FURY. Available in 50 ft. 8 mm, 100 ft. 16 mm, silent, Kodachrome or black and white. World In Color Productions, Elmira, New York.

This movie is composed entirely of shots of atom bomb explosions, as photographed by cameramen of Army-Navy Joint Task Force One at Bikini. Both the Baker and Able operations are covered, including the underwater tests. Scenes are photographed from every possible angle, from ground installations, planes, drone planes, and automatic close-up camera installations.

* * *

GRAND CANYON OF THE COLORADO. Available in 50 ft. 8 mm Kodachrome or black and white, 100 ft. 16 mm Kodachrome or black and white. Silent only. World In Color Productions, Elmira, New York.

This film is released as part of World In Color Productions planned series of shorts covering the highlights of United States National Parks. It covers the most spectacular scenes of the Grand Canyon, extensive side-lighting photography was used to obtain relief-effects.

* * *

THE CAT CREEPS. 6 reels, 16 mm sound. Rental $15. United World Films, Inc., Rockefeller Center, New York 20, N. Y.

This mystery movie is about a newspaper reporter who was assigned to investigate an

almost forgotten suicide case and finds himself on a deserted island with an eerie black cat. The cat is of importance in proving that the suicide was in fact a murder. The cast includes Lois Collier and Fred Brady.

* * *

LEGEND OF USEPPA. 29 minutes, 16 mm sound, color. Lent free of charge upon request to Allegheny Ludlum Steel Corporation, 2020 Oliver Building, Pittsburgh 22, Pa.

This film tells the legend of a group of former pirate islands of the West Florida coast and depicts a day of pleasure fishing for the famed Silver King fighting tarpon. Made at the height of the tarpon season, the picture opens with the legend of how the buccaneer, Gasparilla, made the island group off the Florida Gulf coast his headquarters, placing a slave wife on each and using centrally located Useppa not only for his favorite wife, but as the burying place for his stolen gold. After creating that atmosphere and background the camera follows a fishing party on a one-day expedition, watches as hooked tarpons leap from the water and fight gamely but vainly. Commentary on the film was written by Dave Newell, associate editor of *Field & Stream*.

* * *

SEWING SIMPLE SEAMS. 10 minutes, 16 mm sound. Price $38.50. Young America Films, Inc., 18 East 41st Street, New York 17, N. Y.

This is one of two new films for junior-senior high school and college home economic classes. This particular movie demonstrates the procedure for preparing plain seams with edges pinked, edges overcast, edges stitched, edges bound, edges catch-stitched, and edges top-stitched.

* * *

SEWING ADVANCED SEAMS. 10 minutes, 16 mm sound. Price $38.50. Young America Films, Inc., 18 East 41st Street, New York 17, N. Y.

A film which demonstrates the procedure for preparing four of the more advanced seams used on garments—french, flat fell, welt, and tucked.

* * *

LIVE AND LET LIVE. 16 mm color. Available free of charge from the Public Education Department of the Aetna Casualty and Surety Company, Hartford, Conn.

Demonstrating ten of the leading causes of accidents in the country today, this film was produced in three-dimensional animation—a technique entirely new to traffic safety educational motion pictures. In making the film, miniature sets—entire towns, multiple-lane highways, railroad sidings and grade crossings, lakes and rivers, traffic lights and warning signals—were pain-

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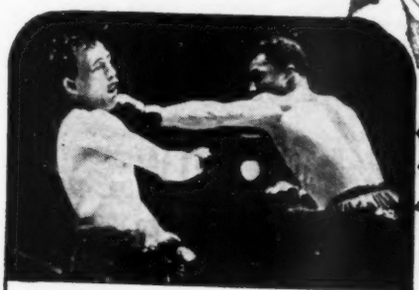

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stakingly constructed by the Aetna motion picture staff. The camera follows the action from above to show with panoramic effect how accidents happen, why and how to avoid them.

* * *

BEFORE THE ALARM. 10 minutes, 16 mm sound. Available for bookings without cost from Film Library, National Board of Fire Underwriters, Bureau of Communications Research, 12 East 44th Street, New York 17, N. Y.

This is a fast-moving story of fire prevention engineers at work in a typical American community. It takes you behind the scenes, shows how public officials and fire prevention experts cooperate to build a safer nation and to safeguard lives and property from fire. You see a fire alarm headquarters in action, the routine in a fire house when an alarm comes in, fire engines being tested, firemen practicing a "rescue" from a high drill tower, and learning to hit the bull's eye jumping into a life net.

* * *

SHE WROTE THE BOOK. 8 reels, 16 mm sound. Rental $17.50. United World Films, Inc., Rockefeller Center, New York 20, N. Y.

A mathematics instructor becomes involved in a hilarious chain of circumstances when she impersonates a noted novelist.

Stricken by amnesia after a taxicab crash, she is forced by an insistent press agent to carry on the gay life of the popular fiction writer. A trip back to the college town restores her memory and clears up the difficulties. The stars are Joan Davis, Jack Oakie, and Mischa Auer.

* * *

THE HURDLES. 1 reel, 16 mm sound. Rental $1.50; sale $45. United World Films, Inc. Rockefeller Center, New York 20, N. Y.

This film is the first of United World's series of Olympic track and field training films. Leading amateur athletes under

famous coaches demonstrate championship form and training techniques. This is a new film produced in 1947, in collaboration with the Amateur Athletic Union and the American Olympics Committee. Further reels will deal specifically with each event.

* * *

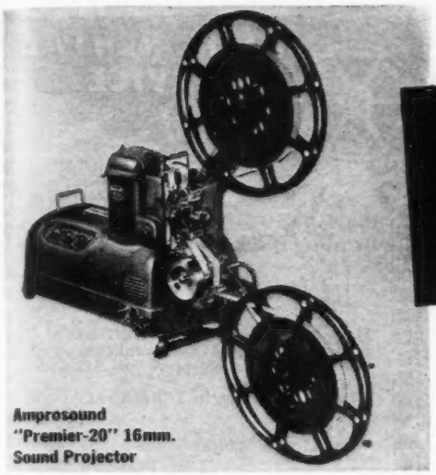
AIRWAYS OF THE FUTURE. 12 minutes, 16 mm sound. The March of Time, Forum Edition, 369 Lexington Avenue, New York 17, N. Y.

The Army's Air Transport Command, to which America's commercial airlines supplied much of the know-how and personnel, pioneered many of the great airways which will carry the bulk of shipping in the future. The film shows how an incredible world air network was built up during the war, with bases circling the earth. Various scenes show the training and activities of ATC personnel, with routines of briefing, radio communications, and other precautionary measures. Climax of the film shows how the airways of war can become the airways of the future, bringing close remote corners of the world.

* * *

RUSSIA AT WAR. 17 minutes, 16 mm sound. The March of Time, Forum Edition, 369 Lexington Avenue, New York 17, N. Y.

This film presents the U.S.S.R. in terms of her war effort against Nazi Germany,



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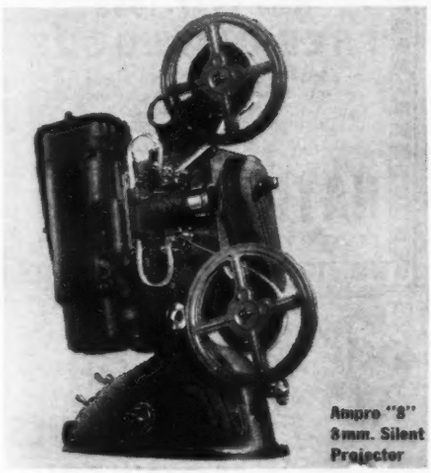

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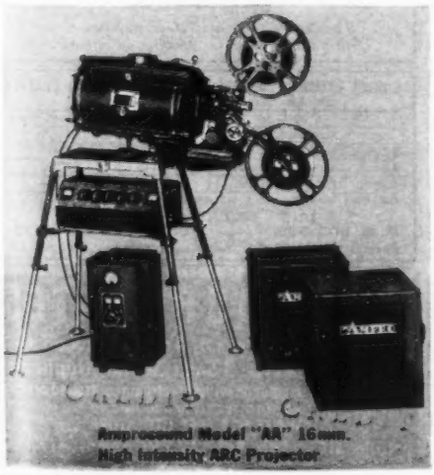

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through which we have come to be familiar with her vast strength and capabilities. The film depicts the war fronts, from Leningrad to Sevastopol. It shows glimpses of everyday life during the war, and of Stalin and Molotov. The Russians paid in human lives on a scale almost beyond conception, yet without their sacrifices, Hitler's armies might have made themselves masters of all Europe. Through scenes filmed by 160 Soviet cameramen, this film stands high among educational films, as history "caught alive," imperishably recording the heroism of the Russian people.

* * *

WHEN A MAN'S A PRINCE. 2 reel, 16 mm sound. Price $35 including 800' reel and can. Sterling Films, Inc., 1186 Broadway, New York 1, N. Y.

This is a hilarious two-real musical Mack Sennett comedy, starring Ben Turpin, with a 1947 commentary and music. It has just been released in the 35 mm theatrical field. Ben Turpin prefers to play paddy-cake with a beautiful lady-in-waiting instead of the Princess Mona of Bolonna.

* * *

A PRESENT FOR SANTA CLAUS. Available in 8 mm short, 8 mm feature, 16 mm short, 16 mm feature, and 16 mm sound. Official Films, 25 West 45th Street, New York 19, N. Y.

This holiday film deals with two little kiddies who are tucked into bed by Mommy . . and while the tree is being trimmed,

the kids cook up a special secret to give Santa Claus a present. There's a surprise for all ages as Santa arrives from the North Pole to find his present and an excellent moral as he makes a last minute revision in his gift list for the kids.

* * *

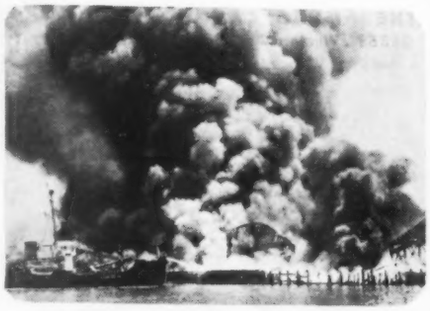
THE KATHAK DANCE. 1 reel, 10 minutes, 16 mm sound. Rental $1.25. Films of the Nations, Inc., 55 West 45th Street, New York 19, N. Y.

This film describes the fascinating technique of North India's favorite classical dance. Highly lyrical in appeal, Kathak contains an exquisite demonstration of the virile Tandev style of dancing, while competent artists also give delightful expositions of other styles. A brief explanation of the meaning of hand gestures and body movements in this ancient technique makes the film entertaining, cultural, and informative.

* * *

NEWS REVIEW OF 1947. Available in 8 mm, 16 mm, silent and sound. Official Films, Inc., 25 West 45th Street, New York 19, N. Y.

The highlight news events of national and international importance during 1947 are all on this one reel. The events include:



Monroe Doctrine of Latin America, Siege for Governorship of Georgia, Solo Flight Around World, Texas City Disaster, Collyer Mystery, Tropical Hurricane.

* * *

SAN FRANCISCO DOCKS. 65 minutes, 16 mm sound. Cosmopolitan Films, 3248 Gratiot Avenue, Detroit 7, Michigan.

A prisoner escapes from Alcatraz and murders the politician responsible for his imprisonment. An innocent man is convicted of the crime. A loyal sweetheart and a priest finally free him by forcing the real murderer to confess. The stars are Bur-

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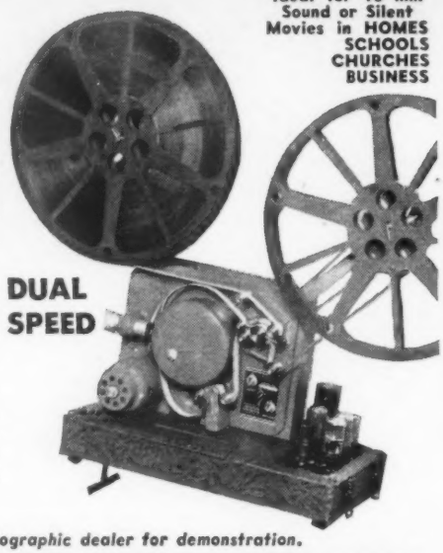

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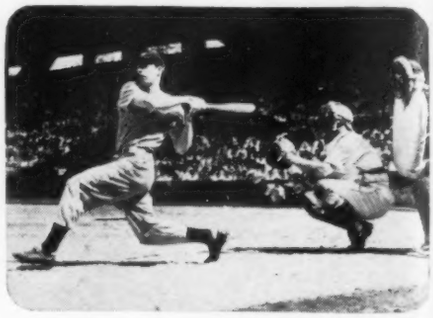
* * *

WORLD SERIES OF 1947. Available in 8 mm short, 8 mm feature, 16 mm short, 16 mm feature, and 16 mm sound. Official Films, Inc., 25 West 45th Street, New York 19, N. Y.

This film is packed with highlights and sidelights from 1947's World Series. You



can watch the players of two topnotch teams batting it out for the world's championship, as action from the baseball diamond unreels on your own movie screen.

HOME MOVIE NOTES

The American National Film Committee for the United Nations has been established. Benjamin Cohan, chairman of the United Nations Film Board, officially accredited the committee to the United Nations. Members of the committee include representatives of the major Hollywood producers, the Screen Actors, Directors, and Writers Guilds, and educational groups. J. R. Bingham attended as representative of the Educational Film Library Association. The committee will work closely with Jean Benoit-Levy, director of the department of public information for films and visual education of the United Nations. Similar committees have been established in England and France, and it is hoped that other countries soon will follow.

* * *

Library Films Inc., 25 West 45th Street, New York City, who recently purchased the 16 mm titles owned and distributed by Walter O. Gutlohn Inc., and Film-Tel, Inc. announces that they also have acquired all of the 16 mm titles owned and distributed by Certified Film Distributors Inc., NYC.

* * *

Airborne Filmosounds have been purchased by Chicago & Southern Airlines for installation on DC-4 planes and regular flights now will show 16 mm sound movies in the plane cabins for entertainment of passengers.

* * *

To emphasize the fact that the public again expects more than just gasoline and oil from service stations, the Warner-Patterson Co., manufacturers of automobile accessories, has sponsored a 16 mm sound motion picture in color, "Double Take." It was produced by the Calvin Company, Kansas City.

* * *

A record-breaking number of entries in the first Milwaukee running of the Soap Box Derby in ten years, was secured by the *Milwaukee Sentinel* through the showing of the General Motors Corporation movie "The 1946 Soap Box Derby." The movie was shown to 16,500 persons, mostly boys.

* * *

New employes of Santa Fe System Lines view periodically a series of motion picture films which tell the story of Sante Fe, its customers, and employes. One film shows the history of the line, one deals with safety, one with courtesy, and others with scenic spots touched by the line.

* * *

The history and policies of the Foster and Kleiser Co., San Francisco outdoor advertisers, are shown in a new film, "Two Men and an Idea."

* * *

Highlight of a 16 mm sound picture being produced for the Baltimore and Ohio Railroad will be shots of the famous 17 Mile Grade, filmed in color.

* * *

Educational in nature, a new 16 mm sound color film entitled, "Our Constant Enemy—the Insect," includes methods of testing insecticide sprays for household and industrial use, the spraying of livestock, and many excellent pictures of insect pests, greatly magnified. The film has been made

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The thrilling highlights of every important game of '47. See last second touchdowns, amazing interceptions, broken field running, all the razzle dazzle of Saturday at the Stadium.

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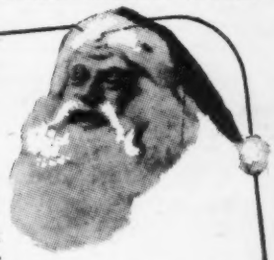
Subject to change without notice • 8MM-16MM SILENT—SOUND

Magicians of India

Tricks that have mystified the world...fabulous feats known only to the fakirs of India. Wonderful magic—snake charming, fire tricks, disappearing objects...even weight lifting with eyelids. It's one of the most amazing, spine-chilling, wonder making movies you've ever shown on your home movie screen.

8MM—16MM

a Present for Santa Claus



A delightful holiday film, packed with pathos, comedy and all the wonderful spirit of Christmas. Two little kiddies are tucked into bed by Mommy . . . and while the tree is being trimmed, cook up a special secret to give Santa Claus a present. You'll never guess what gift awaits Santa when he arrives from the North Pole . . . and you'll thrill as Santa makes a last minute revision in his gift list for the kids.

8MM—16MM

Organlogues

What a wonderful idea for community sings. All the old favorites . . . sung by Singing Sam, the Street Singer and others . . . with a delightful organ background accompaniment. You *hear* the vocals . . . and you *see* the words on the screen.

SINGING SAM—850
Lazy Day—I Love To See Evenin' Sun Go Down, Moonlight Bay, Let Me Call You Sweetheart

STREET SINGER—851
What a Life, Too Many Tears, Call Me Darling, River Stay Way From My Door

MEMORIES—852
Memories, Among My Souvenirs, Somewhere A Voice Is Calling, Auf Wiedersehen

DO YOU REMEMBER—853
When You Wore A Tulip, Whispering, Let Me Call You Sweetheart, Smiles

CIRCUS DAYS—854
Happy Days Are Here Again, Ain't We Got Fun, Peanut Vendor, I'm Keeping Company Now

PROPOSING—855
Little Girl, One More Chance, Sweet and Lovely

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WESTON INDOOR 16	24	$4.15	$2.15	$3.85
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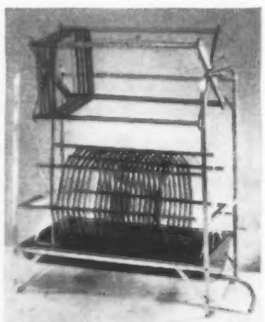

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* * *

Erwin Piscator, director of the Dramatic Workshop of the New School for Social Research, 66 West Twelfth Street, NYC, announced an open meeting on the "Future of Motion Pictures in New York" recently to inaugurate the new Film Department of the Dramatic Workshop. Judge Edward C. Maguire, recently appointed Coordinator of the Motion Picture Production Industry by Mayor William O'Dwyer and in charge of the Mayor's campaign to foster film production in New York spoke. Richard de Rochemont, Executive Producer of the March of Time, presided. Other speakers included Jean Benoit-Levy, director of Films and Visual Information Division, United Nations; Roger Albright, Director Education Services, Motion Picture Association of America; Louis Nizer, Executive Secretary of New York Film Board of Trade; and Bud Pollard, President, Screen Directors Guild. The meeting is the first of a series arranged by Sidney Kaufman, chairman of the Film Department which will offer five courses in motion picture techniques at the New School.

* * *

A large, colorful and profusely illustrated catalogue, giving the details of more than 300 selected home movie subjects, is available at no charge from Official Films, 25 West 45th Street, New York, New York.

* * *

Pictoreel's "Swing and Song," 100-foot musical features are on sale at a new low retail price of $6.50, replacing the former retail price of $7.50. This price adjustment makes available to projector owners fifty five musical titles.

* * *

Hundreds of the latest educational and entertainment releases available in 16 mm are listed in the new 1947-48 Film Rental Catalogue, just issued by Institutional Cinema Service, 1560 Broadway, New York City. A copy may be had by writing to the company.

* * *

Harry A. Post, president of Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y., announces the issue of their new 1947 Tenth Edition Catalogue Supplement, bringing up-to-date their line of 16 mm sound productions for use in schools, churches, homes, etc. A copy may be had by writing to the company.

* * *

Nicki Brown, assistant to Harris Moore in the department of cinema at the University of Southern California, has joined Telefilm, 16 mm producer.

* * *

Young America Films, Inc., 18 East 41st Street, New York City, has released twelve new titles in its series of primary grade story slidefilms. All in color, Set No. Three of the series contains, *Chicken Little, Little Red Riding Hood, Drakestail, The Gingerbread Boy, Noah and the Ark*, and *Koft An African Boy*. Set No. Four: *The Boy and His Goats, Jack and the Beanstalk, Puss in Boots, The Straw Ox, Dee Dee Chou and His Dog*, and *The Rabbits and the Frogs*.

* * *

British Information Services, 30 Rockefeller Plaza, New York 20, N. Y. announces the publication of a new catalogue of British official films. This catalogue lists seventy-nine subjects and gives a brief synopsis of each.

* * *

United World Films, Inc.'s, new home office address is 445 Park Avenue, New York 22, N. Y. The appointment of Edwin H. MacArthur as manager of educational sales has been announced by James M. Franey, president of United World Films.

* * *

The first event of the new Educational Film Library Association, Inc., membership year was a board of directors meeting held in Chicago. A round table discussion covered plans and projects of the various organizations for the coming year. Among the speakers were Thruman White of the Film Council of America, Don White of NAVED, Stephen Corey of the department of audio-visual instruction of NEA, Mildred Batchelder of the American Library Association, Ott Coeln of *See and Hear*, Joseph Dickman of Encyclopaedia Britannica Films, Ellsworth Dent of *Coronet*, Paul Reed as editor of *Educational Screen*, and Emily S. Jones for EFLA. J. R. Bingham, president of EFLA, presided.

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CAMERA CLUBS

Want to Trade Print Shows?

Three enterprising clubs have written in from widely-separated sections of the continent expressing their desire to exchange print shows with other clubs which are so minded. These groups and their correspondents are as follows:

Owego Camera Club, Laurence Brott, sec., Owego, N. Y.

New Westminster Camera Club, Miss June MacDonald, sec., 308 Eighth St., New Westminster, B. C., Canada.

Helium City Camera Club, J. Harold Marshall, sec., 812 Alabama St., Amarillo, Tex.

Canadian Color Group Formed

A crowd of 250 enthusiastic color shooters was present at the recent Toronto meeting at which the *Color Photographic Association of Canada* was formed. Invitations to affiliate have been sent to all camera clubs throughout the Dominion, it is learned, and already groups in several localities have come into the project. Preliminary emphasis has been placed on the association's science and nature section, which is headed by Dr. V. Ben Meen of the Royal Ontario Museum assisted by fellow-members of the University of Toronto faculty. Liaison with P.S.A. is assured with the appointment as chairman of international relations and exhibitions of S. J. Vogan, Canadian representative for color in P.S.A. Meetings are being held under the direction of President Clifford Shorney each first and third Wednesday evening from October through May, at Toronto's Heliconian Club Auditorium, and requests for further information can be addressed to Dr. Ben Meen at the University of Toronto.

Booklet is a Real Help

At its thirteenth annual dinner and exhibit recently, *Oakland Camera Club* (Calif.) distributed to its 225 members copies of the 1947 club roster, which is the best thing of its kind we've seen. A pocket-size, green-bound booklet, this directory shows the name and address of each member, his or her occupation, and the type or types of camera used. Club officers and directors are listed, as well as the time and place of meeting for each section and the rules for club competitions. A couple of blank pages permit the owner to add names and data as needed. If you're interested in how this booklet was put together, write to the club secretary, E. H. Towler, 1213 Central Bank Building, Oakland, Calif.

Novel Club Competition is Second Guessers' Heaven

Going on the established theory that everybody thinks he can improve the other fellow's print, *Joliet* (Ill.) *Camera Club* recently obtained a high percentage of member participation in an intraclub project. Proofs of a square negative were circulated, with the request that each recipient write on the back of his proof suggestions for making a salon print from the negative. The suggestions which poured in were interesting in the extreme, and several clubbers even began to pass around proofs from their own negatives. See what your outfit can do with this thought.

Egyptians Interested in Entering U. S. Salons

Organized recently by a group of amateur and professional photographers, the *Egyptian Photographic Society* has sent word that the members are anxious to obtain entry blanks for major American print salons. Because of shipping difficulties, the Egyptians prefer to have blanks sent to them unrequested where possible; frequently they are unable to make deadlines by the time they have sent for entry blanks. So, salon chairmen, if you can manage to mail a few blanks to this group as soon as they are printed, your fellow-enthusiasts in the shadows of the Pyramids will be appreciative. They'd also like to exchange general correspondence with any interested clubs here in the States. Correspondence should be sent to: V. R. Bousso, Esq., 19, Sh. Shebin, Heliopolis, Egypt.

Byesville to Sponsor All-State Ohio Club Show

To be composed of one print from each club entering, the All-Ohio Camera Club Salon will be sponsored during March of 1948 by the *Byesville Camera Club.* Open to all camera clubs in the state of Ohio, the show has a closing entry date of March 15, 1948, it is learned. All entries will be exhibited, and four trophies will be awarded. For further details, write to William Conroy, Box 95, Byesville, O.

Monthly Series of Open Print Contests is Announced

Anyone interested in photography is eligible to submit entries to the series of monthly print competitions being sponsored from December, 1947, through August, 1948, by the *International Camera Club.* Awards will be made in each of two classes—beginners (contact prints only), and advanced. For a list of the assigned subjects and a set of rules, you can write to *International's* president, Mr. C. Polobied, 677 N. Park Ave., Philadelphia 23, Pa.

Help 'Em Get Started!

It takes just a few minutes for your club secretary to write to newly-organized groups and give them a friendly suggestion regarding programs and such. The following clubs have requested correspondence with organizations like yours, so here's the story on each of them:

In the process of reorganization after a war-time layoff, the *Hot Springs Camera Club* has a nucleus of very capable workers. Correspondence can be sent to

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C. W. Brandenburg, Jr., 232 Plateau St., Hot Springs, Ark.

Some 50 people were present a few weeks ago when the *Long Island Camera Club* met to organize, and already the roster has increased and several visiting speakers have addressed the group. Correspondent is Miss Rosemary Moscato, c/o Fotocraft Shop, 16 S. Ocean Ave., Patchogue, L. I.

Having jumped from a membership of six to more than 35 in a few months, *Temple Camera Club* already has a spacious auditorium, two darkrooms for member use, and a course of instruction under way. Correspondent is E. Allen Becker, 5565 LaGorce Drive, Miami Beach, Fla.

Another group of Floridians, *Murray Hill Camera Club*, also has a growing membership list and is well along with equipping a darkroom. Secretary is Miss Betty Jean Miesser, who resides at 3539 Ernest St., Jacksonville 5, Fla.

Last but not least of the new organizations is the *Sioux Falls High School Camera Club*, whose correspondent is Charles Gerlinger, 307 South Dakota Ave., Sioux Falls, S. D.

First Cuban International Scheduled for Early '48

With several accomplished print-makers among its energetic membership, *Club Fotografico de Cuba* will sponsor the First Cuban International Salon, to be exhibited from February 13 to March 5, 1948, in the club gallery. The distinguished jury for this show includes Stuart Chambers, APSA, Nicholas Haz, FPSA, FRPS, and Vernon Leach, APSA. Entries close January 10, 1948, and further details can be obtained from Senor Angel de Moya Ave. Italia 305, bajos, Havana, Cuba.

Club's Second Slide Show Being Booked for Travel

So well received was the first traveling set of color slides sent on tour by *Kings Camera Club* a year or so ago, that the club has assembled another set of 55 slides for the same purpose. Only expense involved is the cost of transportation, which the receiving club is expected to bear. Requests for bookings should be mailed to the club secretary, E. R. Nash, care of Kings Camera Club, Rt. 4, Box 122, Hanford, Calif.

We Hear . . .

THAT *Williamsport* (Pa.) *Camera Club* is having some difficulty in deciding upon a workable system for judging prints when amateurs and professionals alike are among the contestants. If you will suggest a plan to them they'll be grateful. Write to Mr. P. Vannucci, at 115 W. Third St., Williamsport, Pa.

Nature Camera Club of Chicago has a wide following. In the recent national animal photography contest *Nature Club* sponsored in conjunction with Chicago's Brookfield Zoo, the winning entries came in from such distant localities as Toronto, New York, District of Columbia, and Pennsylvania.

Topeka (Kan.) *Camera Club* had a lot

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of fun not long ago when their print critic put his comments on a wire recorder and left town forthwith. Such foolproof insurance against heckling may well become widespread. And, after all, a transcribed show doesn't seem to suffer when the Hooperatings are dished out.

Partick Camera Club (Glasgow, Scotland) wraps up its entire year's list of programs, officers, and other pertinent data very neatly in a handy pocket-size "winter syllabus." (A syllabus is a compendium, if you're wondering!)

After an absence of seven months, it's good to see *Foothill Camera Club's* bulletin, "The Bellows," back on the desk again. Keep it coming, Editor Oldfield.

"This and Data," bulletin of the *Hypo Hounds* (New York City), is typed and pasted up on a large white sheet, the latter then is photographed on 4 x 5 film, and copies are run off in the form of 8 x 10 bromide enlargements. This form of reproduction does a pretty good job and requires no special equipment.

In just a year of existence, *Cinematographers' Club of Syracuse* has made such progress that they recently moved into new clubrooms at 339 East Onondaga St. Congratulations.

Photographic Guild of Detroit can point with real pride to its annual directory and reference book called "The Floodlight." It's a professional job of editing and printing, with an unusually attractive green cover. Dr. Victor Lookanoff and his staff have made this one of the outstanding club publications to reach us.

Up in Northern Michigan are three clubs whose members get together frequently and seem to have a lot of fun doing it. They are *Delta County Camera Club* (Escanaba), *Municam Club*, of Munising, and *Manistique Camera Club*. Their doings are reported in a monthly bulletin called "Photo Chatter," and they make exciting reading, too. One of the movie-minded Michiganders, for example, got some close-range footage of a bear, which "didn't run away as most of them do," and which shagged the filmer for the better part of an hour.

Never content to rest on its laurels, *San Francisco Bay Area Council of Camera Clubs* has launched a very swell council magazine, called "CAM." And when we say magazine we mean just that, because the thing is a professional job throughout. Our compliments to Editor G. T. Gibbons and his cohorts.

A-Little-Knowledge-Is-a-Dangerous-Thing Dept.: One clubber we know has made himself fairly adept at "shooting them on the slide," when necessary. At parades, for example, when the kids would barge in and mug the camera, this boy would go through the motions a couple of times without exposing his film, whereupon the kids would get out of the way and leave him to his serious shooting. But the pantomime, alas, has become second nature, and the poor fellow has lost a couple of fine pictures lately through his failure to pull the slide when he should have.

Seems as if there's *always* something.

—*Whit Hillyer.*

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"Whitey" Shafer Shoots the Stars

(Continued from page 58)

most women, reach for their powder puffs, pay for their vanity by being left under the lights unphotographed until perspiration and skin oils begin to break through the powder to produce light reflecting surfaces.

Likewise, Whitey has waged stubborn battle against shooting ladies before lunch. "Until afternoon the eyes either are swollen from too much sleep or red from lack of it," he says. Recently he converted his studio's last holdout in the person of blonde Joan Fontaine. She insisted on morning sittings. Whitey moved his equipment over to the "Emperor Waltz" stage, where she was working in light Technicolor makeup, and shot her mornings and afternoons, in identical costumes, for a week. It was agreed that her co-star, Bing Crosby, would judge. He picked the afternoon stills, and Whitey was free to resume his own late-rising habits.

Schafer attributes some of his success to the skill and understanding of his subjects, although he has found that actresses as a rule are uncomfortable before the still camera. Before the movie camera they have something to do. Realizing this difference, Whitey makes a point to find something for their hands to do in his gallery. In doing this he achieves a double purpose—puts his subjects at ease and gets a suggestion of action in his shots.

Marlene Dietrich is his favorite easy-to-work-with subject. "Knows instinctively when a camera angle is right," he says. "'Frank,' she'll suddenly say to my assistant, Frank Riser, 'move that spot this way about a foot.' Usually she is right." When she was working in *Golden Earrings* with Ray Milland, she edited her publicity stills, Whitey revealed, sending detailed instructions to retouch artists whose sharp eyes and steady hands would improve on nature where Whitey hadn't.

In this connection, Schafer has no patience with sloppy photographers who depend on correcting during developing or by retouching negatives. "Take more time and get it right," is his motto. The paper has not been made, he says, which will do much more than salvage a poor negative. An advocate of simplicity, he advises the time-and-temperature method of developing and the choosing of paper appropriate to his subjects. Heavily textured papers are adapted to character studies and portraits of the aged, he says, while matte and semi-matte surface papers are recommended for most other work. It is the bane of his artistic sense that most of the quarter-million portraits he has made had to be printed on high-gloss paper for newspaper and magazine reproduction by the thousand-odd recipients of his work.

A former art student, Whitey is adept at retouching to remove skin blemishes or age lines that his lights, gauze, or diffusing screens failed to hide. With his pencils, he prefers "shading" to "stip-

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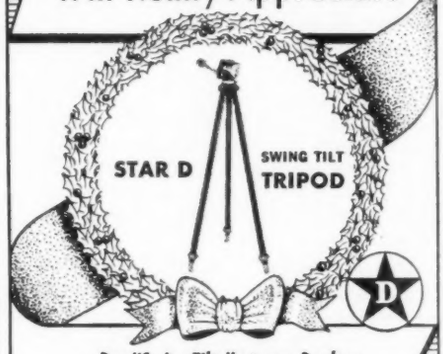

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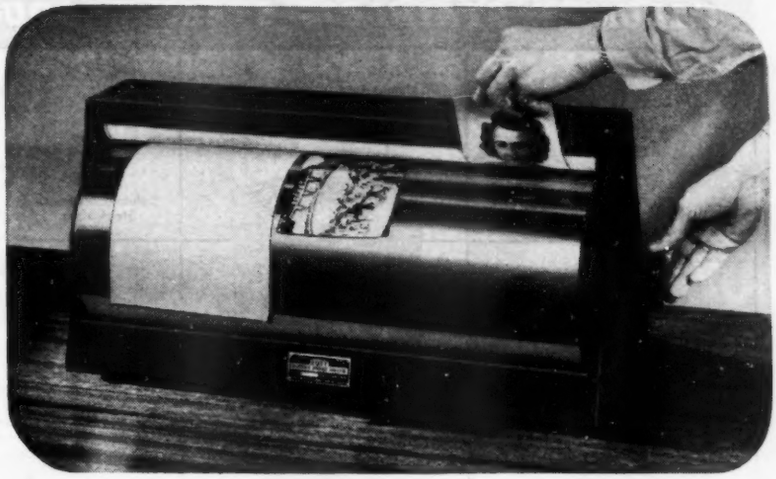

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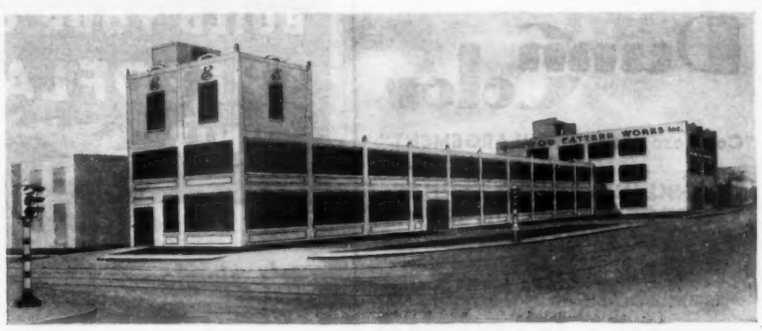

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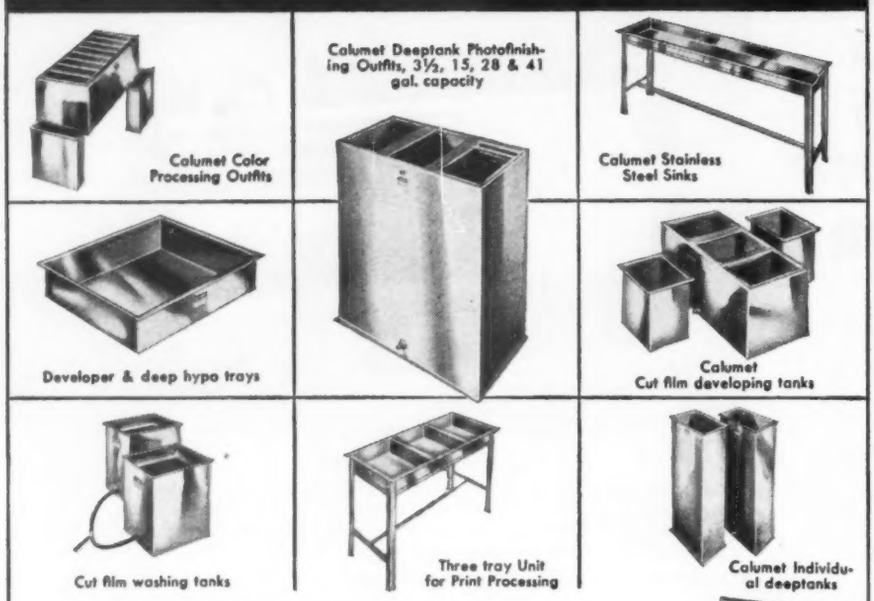

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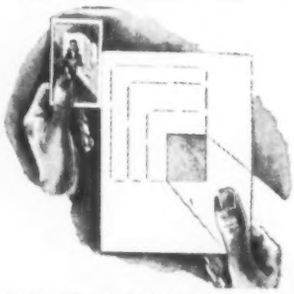

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pling" because, he says, the latter falsifies flesh tones. In removing pimples, he cautions against touching the blemish with the pencils. Instead, he says, shade in the lighter areas around the blemish until they blend with the surrounding skin.

A bug on composition, Whitey says that next to the eyes the noses have it as a center of interest. "The nose should always be near the vertical center of full and three-quarter portraits no matter how monotonous this may seem," he says, "although it may be to right or left." For profiles, the subject must look into open space lest he appear to be falling out of the picture. Whitey advises the beginner to study various compositions by looking at himself in various poses with various lighting before a mirror.

Another inflexible rule evident in his work is that he never shoots face and shoulders head-on. A shoulder should be turned toward the camera to provide less contrast to the narrower width of the head, he says, else you'll get a pin-head affect. Nor should all of both ears be visible unless you want your subject to appear ready to take off on bat wings.

These head-on shots, which make passport and rogues gallery pictures so funny, are the most common mistake of the amateur, Whitey believes. Next fault is too much light. Poured on by those who lack confidence, it washes out all character, he says. He recommends that students learn to analyze the lighting in photographs and try to reproduce it. In connection with lighting, he interposes a tip—high key portraits, *i.e.* highly lighted, are inappropriate for men, making them look feminine; low key portraits, *i.e.* dark or shadowed, are best for virility and reality.

"The greatest sin of all photographers," Whitey added, "is failure to use enough of their film. Push the subject in close and cut him off at the shoulders.

"Composing a portrait is comparable to writing a symphony. There must be a center of interest, and in all portraits this naturally must be the head, or your purpose is defeated. Therefore the highest light should be on the head."

Born in Salt Lake City in 1903, Adolph L. Schafer went to high school in Hollywood, won an art scholarship at a Chicago school which he couldn't accept for lack of money, and took his loud clothes and loud voice to the Paramount film laboratory in 1921 at the age of 18. Two years later he went to work for the old Thomas Ince studios in the still department. "That was in the days when everybody on the lot was called on to act at times," he recalls. "When we weren't shooting pictures we were doing 'walk ons.'"

Whitey (his Christian name is of as little use to him as last year's flashbulbs) stayed with Ince through successive ownerships by Cecil B. DeMille, Pathe, and RKO-Pathe. After serving a long term as head of Columbia's still department, he moved over to Paramount.

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his efforts with a ten-room mansion in Hollywood, a fat new three-year contract without options, an outside photographic equipment store, a large shiny convertible, numerous prizes for his skill, and many close friendships with movie stars who show their gratitude with presents of scarfs, diamond studs, and cases of Scotch.

He has won awards for glamour shots of Veronica Lake and fashion photos of Loretta Young at Motion Picture Producers Association shows. Yet his most famous shots, two satirical studies of Hollywood which have enjoyed runs of more than 25,000 prints each, were refused by morals-conscious judges who didn't appreciate the satire.

One of these pictures lumped into one shot two decades of resentment of censors. Entitled "Thou Shall Not," it illus-

Hollywood's morality code gets taken for a ride in Schafer's well known picture which violates the ten "thou shalt nots!" These include: law defeated, inside of the thigh, lace lingerie, dead man, narcotics, drinking, exposed bosom, gambling, pointing a gun, showing a sub-machine gun.

trated all the things photographers must not do—show killings, drinking, dope, gambling, the inside of a thigh or much bust. Threatened with a $2,000 fine for violating the morals code, Whitey wiggled out by observing that those who would pass judgment on him were jealously hoarding 18 prints of the picture submitted for the show. The fine was hastily forgotten.

The other controversial shot was of a girl's head near a scrawny tree on which grew all the artificial aids to beauty—false busts, eyelashes and fingernails, among other things. These occupy places of honor among the glamour shots of stars past and present which cover the walls of his office.

While grousing about censorship and his frequent clashes with its rules, Whitey nevertheless concedes that it is for the best. But he wishes the 48 states would make their censorship restrictions uniform. "I remember one incident in a Southern state where I had to paint in straps on a strapless evening gown. All the girls were wearing them then. But nonetheless the state's censor wanted to

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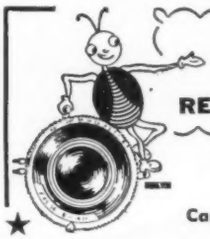

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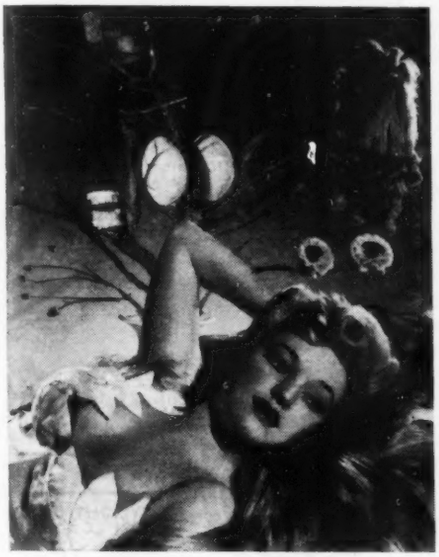
see something that would hold the gown up. I had to do it or the picture could not have been released. This is important to us in Hollywood."

His pet camera is his portrait gallery job which is more than 10 years old. For color he prefers the Devin One-shot—not merely because he has bought the patents on it and is manufacturing it. He takes Kodachromes with an 8x10 view camera. He also uses—and manufacturers—a specially designed counter-balanced tripod with finger-tip locks on a toggle base, as well as speed lamps, from a portable model weighing six pounds to a studio model weighing 150 pounds.

Long recognized as an authority on portraits, Whitey has an illustrated book



Schafer's pictures are not all sugar and cream. Here is a sardonic pin-up portrait where he has mockingly bedecked the backdrop with tools of the trade—false hair, teeth, other items of make believe.

on the stalls entitled Portraiture Simplified which is published by Ziff-Davis Publishing Company (95c). In it he explains, simply, the technical aspects of his work which is marked by extreme simplicity itself.

The following excerpts from the book epitomize his creed:

"The portrait maker must study character and learn to record it accurately. Too many photographers strive for technical perfection without giving enough thought to their task of transferring a living person to paper."

On composition: "While thousands of words have been written on the subject of composition, successful composition is essentially a product of intelligent seeing, analytical ability, and good taste. The photographer need know nothing of the involved language of composition which is usually heard in high-flown discussions of that phase of photography. He has only to remember that he must suit his composition to his idea, to the way he sees his subject."

In a phrase, then, it seems that Schafer's success stems from common sense and technical skill. Plus a little canned sex here and there.—

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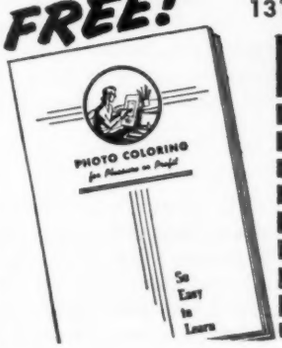

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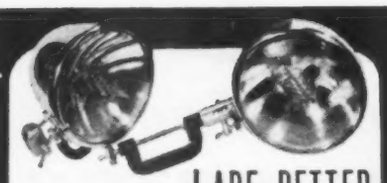

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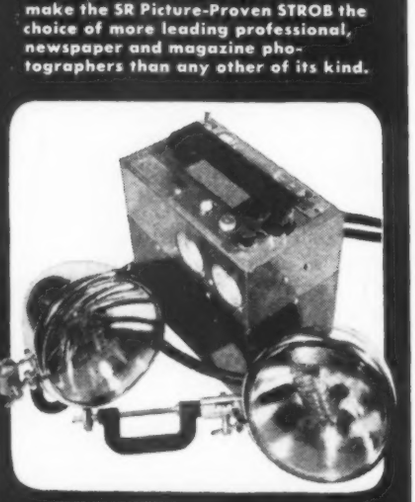

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The Magazines

(*Continued from page* 16)

Frank decided to call the chicken farm. They said the chicken had flown—to New Mexico for some kind of examination. He followed it there, but the chicken had gone on to Hollywood to be in the movies. Arriving in Hollywood, Frank found that one of *Life's* Los Angeles men already had made photos.

On the phone, *Life* was rather humble about poor Frank's wild chicken chase, but countered by pleading with him to cover a story in Texas—San Angelo, as a matter of fact. Back Frank went, did the job, and headed again for Chicago. Walking into the *Life* office, he found the phone ringing and answered it. "Scherschel!" exclaimed one of the editors in New York. "What luck! Say, go out to the ball game this afternoon, will you . . . and when you get done, there's a story in Central City, Colorado, that we'd very much like you to do . . ."

In Central City, Frank discovered himself photographing a story that six *Life* photographers had done before him. He guessed, shrewdly, that this would be the seventh time it would *not* run in the magazine. To sooth his ruffled subjects, Frank threw a big party, spent $150, and put it down on his expense account as "public relations."

In fact, that story did not appear. Nor did one single picture of those he had been spending months chasing down. So Frank simply assigned himself on a trip to New York, took the matter up in his own gentle way (see photo) and came out with the nice, relaxed, sure-to-be-printed photo story on the Grand Canyon.

But his own story doesn't end so easily. Chipper and happy, Frank arrived at the Grand Canyon and decided to enjoy himself. He did a big promotion with the park authorities, and they promised all kinds of assistance and cooperation. Among other things, he pointed out that when *Life* glorified the Grand Canyon, visitors for years would come out and want to see the views which *Life* had published.

As a result, a parks man followed Frank around with a shovel and a wheelbarrow full of cement. Whenever Frank finished taking a big, extra-special view in color, the man dug three holes where the Scherschel tripod had been and then filled them with cement. Now everyone can set up and get the same shots . . . Frank was having a good time!

But the veteran of Murmansk, the Pacific, Bikini, and San Angelo, made one mistake. After the first few days of shooting, he climbed aboard a docile-looking little donkey for a ride up the mountains—and came down with a rupture.

That's magazine photography.

* * *

PHOTO-CRIME. Working through the Canadian Rockies, JACK BREED got onto the trail of the meanest photographer of the year. This was a chap who, after he had taken a nice scenic view framed by a lovely tree—cut the tree down so that

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no one else could repeat his photograph. "That's going a bit too far," says Jack.

* * *

IN THE SOUP. When LISA LARSEN decided that she wanted a photograph of a pressure cooker full of tomato soup exploding, she became as immersed in her subject as it's possible to get.

The job was for the *Saturday Evening Post*, and the explosion was set up in the laboratories of the U. S. Testing Co., in

Lisa Larsen blows up pressure cookers —is no girl to have in your kitchen, but is a whiz behind a still camera.

Hoboken, N. J. The idea was for a lab assistant to stand near the cooker to increase the dramatic interest.

The event was planned cautiously, and the assistant dressed in protective clothing with an improvised helmet and visor. Then the heat was turned on and Lisa waited tensely for forty minutes with her finger on the shutter release.

When the thing blew, Lisa felt herself suddenly drenched in hot soup. It covered her hair, dress and camera. And the assistant was standing by, spotless and laughing.

The picture? In the darkroom, Lisa discovered that she had tripped the shutter quite unconsciously at the moment of the explosion, and she had the photograph. But, of course, that one didn't fit into the *Post's* layout.

* * *

FRUITY MARKET. Some editors must think that cover photographs grow on trees. LEN UFLAND forwards us a form letter, sent out to photographers by a fruit magazine, which reads: "A good fruit cover is hard to find . . . We will pay $6.00 per black and white photo . . ."

* * *

THE OTHER HALF. Back from France, Germany, and Switzerland, YLLA, the famous animal photographer, tells us that she met many friends who survived the war surprisingly well. They were a little thinner, perhaps, and some wore worried expressions. There were a couple of healthily adolescent elephants whom she had known as children; lions who had been mere cubs last time she saw them were now big, roaring papas,

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Information Please

The response to our previous ad was, to put it mildly, only terrific! We are still beating our brains out to try to give you the facts you need. If we don't answer immediately, have a heart. We're doing the best we can. Keep those letters coming, we love it.

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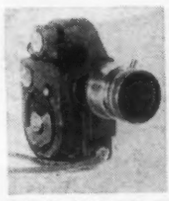

We can convert your lens into a focusing mount that couples to the rangefinder of any model Leica Camera. Write us giving a description of your lens and we will gladly give you full particulars. Or send us your lens, and we will immediately write you giving the exact time and cost involved. No charge for this service of course.

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15cm **SCHNEIDER TELE-XENAR** F5:5 .... 115.00
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busily earning their livings playing king.

With more books to her credit than most writers, Ylla arranged for publication of two more while she was in Europe, and arrived home just in time to see her latest, "The Sleepy Little Lion," come off the Harper's press.

This sleepy little fellow, incidentally, lived in Ylla's apartment for many months. He was only sleepy in the daytime, however, and spent his nights racing madly around the house and practicing his roaring lessons. Fortunately he lived on New York's 57th Street, a great habitat of singing teachers, so hardly anyone in the neighborhood noticed his voice. There were some difficulties, though, with ladies in the elevator and people in Central Park who stopped to pet the "cute little doggie" and then fainted.

Edward Sievers of San Diego broke into Photography because he was a writer . . . and couldn't get anyone else to make the kind of photographs he wanted to illustrate his articles. He got out of writing because he found himself making more money with his camera. [*At this point, we always wonder what we're doing here at this typewriter.*—Editor.]

Ed left home at the age of 15, worked his way through school, laboring on the railroad, ranging forest, flunkeying in a logging camp, and repairing tires. He went to Hollywood in the late 'twenties, wrote for trade publications and science magazines, started taking pictures, and then met Will Connell who advised him to go to the Art Center School to improve his photographic work.

It was a tough pull through the depression, and building a photographic career working for flying, boating, and similar magazines. Ed made the grade, however, and his pictures now appear in such magazines as *Holiday, This Week, Better Homes and Gardens,* and *Science Illustrated.*

* * *

PROJECT X-ED. The ASMP's plan for selling signed, original prints of photographs, announced here several months ago, ran into some fairly insurmountable obstacles. The Society was just getting over these, and arranging some of the multitude of details, when the deadline for its new Annual of magazine photography loomed. Its office suddenly had to drop everything and concentrate on the book.

A great many letters came in from readers interested in the print project. If there are any others who want to get first crack at the photographs when they are available, they can send their ad-

dresses to the American Society of Magazine Photographers, 1476 Broadway, New York 18.

* * *

THE ANNUAL will be entitled PHOTO-GRAPHIC, 1948. It will contain some 175 photographs, the best work selected from more than 3,000 submitted by 225 members of the Society. Several text articles will dissect the species magazine photographer and the fashion photographer, evaluate trends, analyze photographer-editor relationships, discuss techniques, and present critically-appraised technical data on each photo.

Layout and typographic design of the book are the work of Bradbury Thompson, noted art director, who has twice won the yearly medals of the Art Directors Club.

* * *

The war between pictures and captions, in which our side took the lead when some shrewd Chinese made that remark about how many words a picture is worth, has brought us a bitter little paragraph from a photographer on one of the bigger national magazines.

"Picture editors," he writes, "today feel that one good picture is worth 10,000 words—of explanation! If this thought is accepted by the people, we may yet see the day when a 10,000-word textpiece will suffice to introduce a new starlet whose dorsal posterior and vielly-green, pop-eyed sweater will be autographed and hung on walls to be admired by men, women, and older children all over the world."

* * *

While ROGER COSTER was in France last Fall, he received a cable from the *Saturday Evening Post.* They wanted him to locate and photograph a worker nicknamed "Dive" at the Renault plant in Paris, for an article by Edgar Snow for a forthcoming issue.

The whole Renault factory was on vacation, so Coster had to turn detective. At last he unearthed the man's name: Fernand Dive.

But, as everyone knows, there are a lot of Dives in Paris.

Aided by the fact that he was born in Paris and lived there until the war, Coster finally ran down the man's address, got the photographs, and little more than a week after receiving the cable deposited them on the desk of the *Post's* startled photography editor, Doug Borgstedt. "I'd been planning to fly back anyhow," he explained.—

NEWTON RINGS IN SLIDES

There are several methods used to minimize troublesome "Newton rings" when binding slides. While it does not totally eliminate the problem, placing a paper mask between the *back* of the transparency and the glass represents the simplest and most universally used cure —and the safest for the transparency as well. Glycerin has also been used between the back of the film and the glass with very good results. However, if the slide is left in the projector unduly long, it may cause early deterioration of the transparency.—*Don Storing, Endicott, N. Y.*

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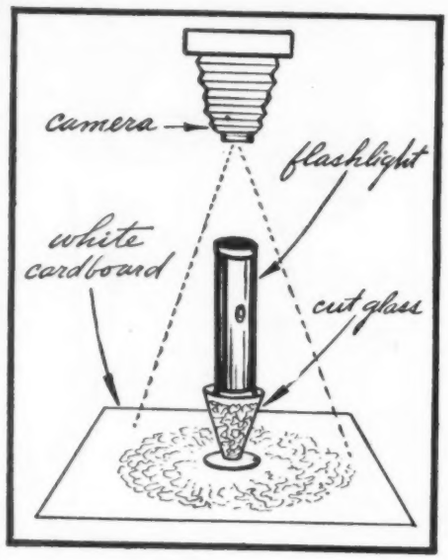
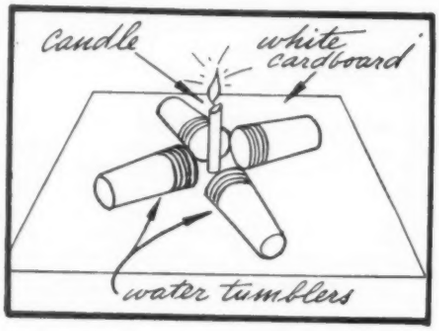
HOW HE DID IT

Here is the data which tells how Val Samuelson made the pictures shown on pages 50, 51

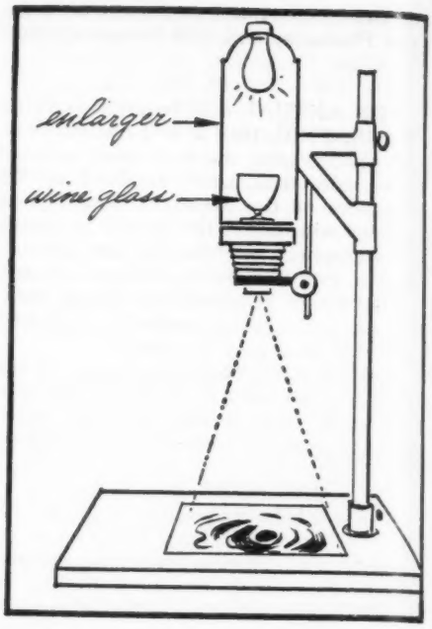
HERE are the sketches which reveal how the pictures shown on pages 50 and 51 were made by Val Samuelson. As you will learn, the materials and methods were simple, and with a little practice you soon can duplicate them and then go on to making others of your own conception and design.



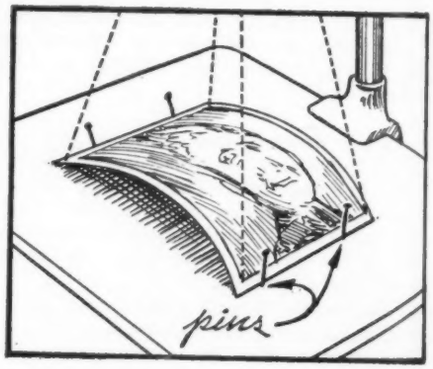
In Picture No. 1 a cut glass goblet created the interesting flare of light. The photograph was taken in total darkness, and as you can see in the sketch, a flashlight was the only source of light. White cardboard was placed under the goblet to serve as a background.



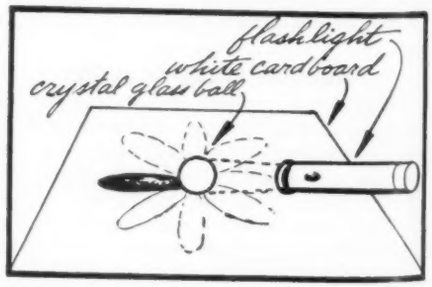
For Picture No. 2 water tumblers were placed on a sheet of white cardboard and then a single candle was placed in the center of the arrangement, as illustrated. This candle provided the only illumination for the picture which was taken with the camera placed directly above the group of glasses.



Picture No. 3 is an interesting pattern design which was created in an unusual fashion, as shown. A wine glass was placed in an enlarger, and the print made directly by projection of the wineglass Many intriguing photographs can be created in this manner.



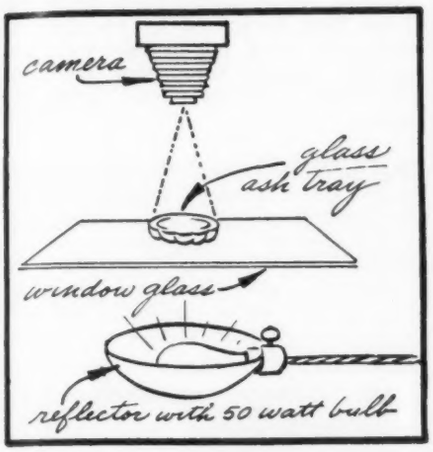
Picture No. 4 is the result of two techniques. First a print was made in the same manner as in picture No. 3. Then a negative of a head was placed in the enlarger and the print distorted by tipping the paper as shown. Both prints were then combined by cementing the cut-out head over the background design print. The result—a unique picture.



Picture No. 5 is a multiple exposure. Actually eight separate exposures were made on one negative. A print was then made and a small sketch of an angel cemented in its center. Small stars were then drawn on the print with poster

paint, a copy negative made, and the final print produced from this.

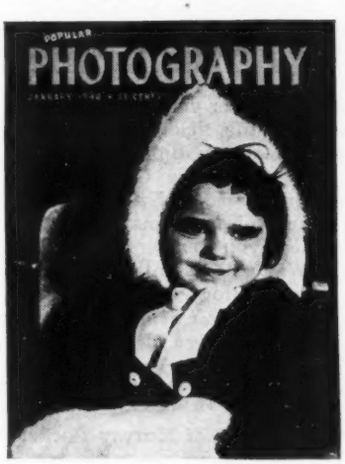
Picture No. 6 was made with the use of the same technique as described for No. 2, the various household utensils being placed around a single candle.



Picture No. 7 is a simple, but effective still life made by placement of a glass ashtray on a sheet of window glass, and lighting of the arrangement from below. The camera was placed directly above the translucent ashtray.

Many striking photographs may be made using these techniques, and others you may conceive. Take some of your spare time, and spend it stirring your creative ability with objects you find in your own kitchen or storage closets.

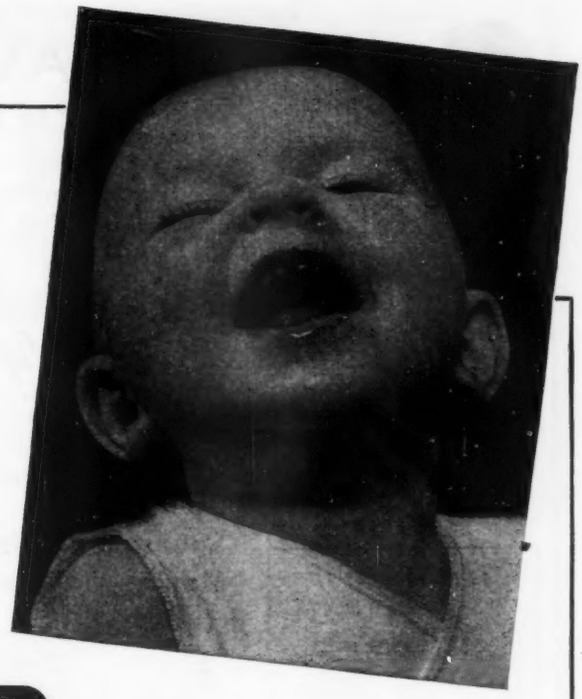
THE JANUARY COVER



O. C. Sweet of New York City is a top-notch photographer who works in black-and-white and color and many are his shots which have graced magazine covers since one of his first pieces of color work was published in a pre-war issue of POPULAR PHOTOGRAPHY as a prize-winning contest entry.

During the war his credit line was familiar to readers of magazines slanted for the military trade, and since the war it appears in *Newsweek*, for whom he works as cameraman.

His cover shot "Cathie," for our January issue, is the 64th cover he has sold, and Sweet made it under the simplest of circumstances. His red-coated model is his young sister, who at the time of the picture was two years old. The camera was a 4x5 Speed Graphic, film was Ansco Color, and the exposure 1/100 second at f 11. Flash was used, with three extensions for effective modeling.



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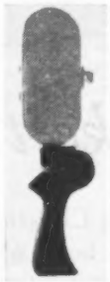

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Press

(*Continued from page* 16)

sion equipment. For instance, when first word came that the big storm was heading for the east coast of Florida, AP sent portable photo transmitters to Florida from New York, and by the time the hurricane struck, five of these were strategically placed throughout the state. They later were redeployed to the Gulf Coast.

* * *

NEWS photographers concluding a tour of football areas of six San Francisco Bay area colleges rated Santa Clara tops for best picture results, St. Mary's second. Santa Clara, they explained, had players' wives and cute babies—or vice versa—ready for the cameras, too. And St. Mary's quarterback

Frank Cancellare—Acme

When members of the White House Press Photographers' Association presented President Truman with a miniature news still camera and a 16 mm movie outfit, the chief executive turned the tables on the lensmen with his newly acquired gifts. He is shown here "grinding" out a few shots of the press photographers.

Denis O'Connor had a month-old white puppy on the field. Photographer Joe Rosenthal of Iwo Jima flag fame dissented. He picked the University of California on the nose. No matter how thick the tangle of uniforms on the field, he explained, you always could find Coach Lynn Waldorf instantly (his girth, you know). Stanford, San Jose State, and University of San Francisco, the photographers said, were definitely also-rans. They offered the cameras nothing but football teams.

* * *

THE beating of Murray Becker, chief photographer for the Associated Press in New York, by a New York policeman became front-page news in many Manhattan dailies. It resulted in uncovering other assault cases, plus a promised investigation by Mayor O'Dwyer, the police commissioner, and the district attorney. Becker said he was driving home from the New York Yankees' victory party with his wife when he stopped for a traffic light. When cars ahead of him were slow to start again, Becker blew his horn and a radio patrol car ordered him to the curb. He explained he was a working newspaperman and quoted the patrolman as saying, "Oh, you're one of those wise guys with a

pocketful of passes and think you can get away with anything." Becker said the policeman grabbed him by the throat and pushed him into the patrol car. At the station house the AP photog said he was pulled out of the car, punched and knocked to the sidewalk.

* * *

A FEW weeks before he passed away, former Mayor Fiorello H. LaGuardia of New York voiced his regret at having been "rude" to members of the

Press Association

Jean-Jacques Levy, Associated Press staff photographer, takes a seemingly serious view of a magician's pulling a shawl from his camera when he covered the International Congress of Magicians in a recent get-together in Paris, France.

press, it was disclosed by Harry Harris, Associated Press photographer. Harris recounted that on the occasion of receiving an album from the Press Photographers Association of New York, LaGuardia said: "I'm tickled to death to get these. I've been rude to you in the past and I'm sorry. I'm especially sorry that I didn't get to know you all by your first names."

* * *

INTERNATIONAL News Photos helped police authorities identify the body of a slain person recently by the use of its Soundphoto system. The mystery of the identity of a woman whose body was found on a rock in Massachusetts' Blue Hills was solved through cooperation of INP, the *Boston Record-American,* and the FBI, when the Boston INP bureau transmitted a set of the woman's fingerprints to INP in Washington. The fingerprints were then sped to the FBI where identification was established.

* * *

CHESTER DAVIS, photographer for the Derry, N. H., *New Hampshire News,* was assaulted by an alleged ex-convict when he took a picture of a slot machine in operation at a resort. Although his camera was wrecked, Davis saved the film by slipping it under his shirt. The resulting picture, showing a small boy standing with his back to one of the machines, prompted officials to press charges of gambling against the owners of the resort.

* * *

NEWS shutter-snappers seldom will stand for prima donna tactics when they're covering a legitimate news story. At the recent Davis Cup tennis matches in Forest Hills, Long Island, the photographers sweated out three hours of the deciding match waiting for the final pic-

THIS MONTH'S SPECIALS

CAMERAS

Kodak Baby Brownie Special	$ 3.16
Ansco Pioneer 616	8.34
New Miniature Argus "Camro 828"	9.95
Spartus Full-View Reflex 2¼x2¼	9.95
Argus A, 35MM, F:4.5, l.n.	12.50
Hollywood Reflex 2¼x2¼, ALL METAL	14.95
The New Voigt 2¼x2¼ Folding Camera	17.44
Bantam F: 4.5, Case, l.n.	32.50
Argus A2, Coated F:4.5, Case	37.58
Balda, ½-120, F:4.5, Compur, l.n.	39.50
Ansco Speedex, 120 Folding, F:4.5	45.00
Argoflex, Coated F:4.5, Case, l.n.	52.50
Kodak's New FLASH-Bantam, Coated F:4.5	57.72
Kodak "35," Coated F:4.5, Flash-Shutter	57.72
New Argus "21," Coated F:4.5, Case	58.08
Kodak "35," Coated F:3.5, Flash-Shutter	60.03
Kodak Vigilant 620, Coated F:4.5	61.18
Kodak Monitor 620, Coated F:4.5	69.26
Retina I, Chrome, F:3.5, Compur	69.50
Argoflex, Coated F:4.5, Case	69.63
Argus C3, Coated F:3.5, Case, Flash-Gun	74.71
NEW Voigtlander Bessa, F:4.5, Case	81.00
Ciroflex, Coated F:3.5, Case	85.48
Kodak "35," Coated F:3.5, Cpld. R-F	86.58
Argoflex II, ALL METAL, Coated F:4.5, Case	87.54
NEW Voigtlander Vito, 35MM, F:3.5, Case	88.25
Vokar, Coated F:2.8, Cpld. R-F, Case	94.45
NEW Voigtlander Bessa, F:3.5, Case	98.50
Kodak Reflex, Coated F:3.5, Case	137.92
Kodak Super 620, F:3.5, Cpld. R-F., Meter	155.00
R.B. Graflex 2¼x3¼, Coated Ektar F:4.5	157.50
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Leica IIIA, Chrome, Elmar F:3.5, Case	195.00
Praktiflex, 35MM, Chrome, F:2.9, Case	195.00
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Leica IIIC, Latest, Elmar F:3.5, Case	245.00
Kine Exacta, 35MM, Chrome, F:2.8, Case	245.00
New Medalist II, Coated F:3.5	262.50
Leica IIIB, Chrome, Summar F:2, Case	275.00
Contax II, Zeiss Sonnar F:2, Case	275.00
Leica IIIC, Latest, Summar F:2, Case	295.00
Kine Exacta, 35MM, Chrome, F:2, Case	295.00
Alpa Reflex, 35MM, F:2.9, Case	295.00
Contaflex, Zeiss Sonnar F:2, Case	295.00
Contax III, Zeiss Sonnar F:2, Case	295.00
Contax II, Zeiss Sonnar F:1.5, Case	345.00
Leica IIIC, Latest, Summitar F:2, Case	345.00
Ikoflex III, Latest, Tessar F:2.8, Case	350.00
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8MM Keystone, Model K8, F:1.9	91.50
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Cine Extenar, Wide-Angle Attach.	32.45
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Xenon 5CM, F:2.8, Compur Rapid	34.50
Cinor, ½" Focusing F:1.9 for 8MM	42.00
Kodak Ektar 3", Coated F:4.5 Enlarging	42.88
Kodak Anast. 9MM, F:2.7 for Mag. 8MM	43.75
Kodak Anast. 38MM, F:2.5 for Mag. 8MM	56.58
Xenar, 8CM, F:2.8 for Exacta	65.00
Kodak Anast. 15MM, F:2.7 for 16MM Mag	65.33
Taylor-Hobson-Cook 1" Focusing F:1.8	75.00
Tele-Xenar 18CM, F:4.5, for Leica	95.00
Elmar 35MM, F:3.5 for Leica	95 00
Tessar 28MM, F:2.8 for Contax	105.00
Triotar 85MM, F:4 for Contax	135.00
Triotar 85MM, F:4 for Kine Exacta	135 00
Hektor 135MM, F:4.5 for Leica	145 00
Sonnar 135MM, F:4 for Contax	165 00
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Kodak Flash-Holder for Brownie Reflex	$ 4.03
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Kodak Junior Synchronizer	13.42
Kalart Master Passive Speed-Flash	16.30
New Abbey Vimo, List $27.75, SPECIAL	17.50
Mendelsohn Universal, Model E	28.25
Leica or Contax Gun (specify camera)	37.85
De Mornay Budd Synchronizer De Luxe	47.85
NEW Leitz Flash-Unit, Model VIII	63.00

MISCELLANEOUS

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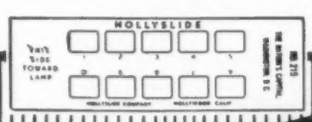

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ture—the presentation of the cup to the winner. After clinching the cup for the U.S., Ted Schroeder was so exhausted he stretched himself full-length on the court. The photographers swarmed out onto the field to make what they considered the best news picture of the series, but official P. Schuler Van Bloem shooed them away. He thought it was an "undignified" pose. As a result, the still and newsreel photographers walked out *en masse*. So, for the first time there isn't a single picture available of the 1947 presentation of the Davis Cup.

* * *

WILLIAM S. CHAPMAN, former staffer of the *Topeka* (Kans.) *State Journal*, has been made system photographer for the Santa Fe Railroad with headquarters in Los Angeles, Cal.

* * *

EDWARD STEICHEN, famous photographer and director of the photographic department of the Museum of Modern Art in New York City, has been named chairman of the board of judges for the 1947 Graflex Photo Contest. Serving with Steichen will be Joseph Costa, president of the National Press Photographers Association, and eleven other noted journalists and photographers. Because the 1947 Graflex Photo Contest is essentially four separate competitions, the judges have been divided into four boards. Each group of entries will be judged only by those men best qualified by training and background to evaluate the work.

* * *

THE San Diego, Calif., Press Photographers' Association has installed these new officers: president, N. L. Hazelip; vice-president, Edward B. Neil; secretary-treasurer, Charles W. Sick. Thanks to the activity of their organization, San Diego photogs driving cars soon will be permitted to go through police lines. This deal was worked out by a committee which took up the matter with the police head and prepared press cards which may be used only by working photographers. The Pacific Coast lads also report that they have little difficulty in making courtroom pictures, particularly in municipal courts, where they are permitted to use flash during trials. Nevertheless, they invariably secure the Judge's permission before shooting. In Superior Court they have more difficulty, but occasionally score a point and hope eventually to win as complete a victory as they have in the lower courts.

* * *

WHEN you're "shooting" a news story, always remember to get the basic facts. News pictures without captions are meaningless. Here's what happened out in Cleveland. Two fellows from Niles, Ohio, dropped into the Cleveland office of Acme Newspictures and offered some pictures of a fire in Niles the night before. "Fair pictures," commented Joe Dunn, bureau manager, "but where are the captions?" "Captions?" asked the boys from Niles. "Yes, you know. The words that go under the pictures," explained Dunn. "Who was injured, how big was the fire, what damage did it do. . . ."—

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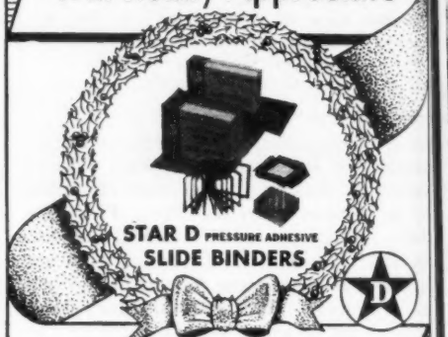

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Copying by Reflex

(*Continued from page 61*)

trates the reflex paper and the exposure is made by reflection.

A white section of the original reflects nearly all of the light reaching it back into the reflex paper emulsion with the result that this area in the paper will be black in the print. Where the light strikes a black area—for example, a letter or drawn line, the light is absorbed. None is reflected back into the paper and the emulsion is not affected. Therefore it will be white in the print.

Intermediate grey or colored areas of the original reflect light according to their tone, exposing the paper proportionately.

Incidentally, some reflex papers contain panchromatic sensitizing dyes. With these papers you can distinguish different

In a hurry? You can make prints from a wet reflex paper negative by squeezing a sheet of cellophane to the wet surface.

colors in an original by varying tones of grey in the reflex copy. It is good to keep this in mind for it may come in handy on some copying jobs.

Develop the exposed reflex paper and you will have the negative from which all the other prints needed can be made. This will be a true negative, that is to say, the black and white tones of the original will be reversed, and the lettering will be backwards.

To make the positive, place the negative in contact with another unexposed sheet of reflex paper, *emulsion to emulsion*, and make the exposure through the base (paper side) of the negative. There's your poster print, ready to mount, after processing.

You may want to print all your posters in the conventional black-on-white manner. On the other hand there are countless ways of introducing novel effects if you desire.

Try making some negative posters, that is, with white characters on a black background. This simple variation is easy to accomplish. Just take one of the finished positive prints and use it as a negative. Arrange the papers so that the face of the print is nearest the light, with the

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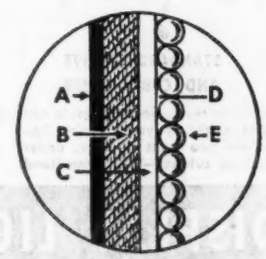

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emulsion of the unexposed paper in contact with the back.

Another variation that will increase the eye-appeal of your reflex paper posters is the use of photo oil colors. It is usually best to confine these to a few fairly large broad areas. The work goes quicker, and big splotches of color have greater attention value than small, isolated ones do. Use extra strong bright colors for maximum effect. Still another way of achieving individuality in reflex paper prints is by toning.

The bleach-and-redevelop method of toning is convenient because the solution can be used at room temperature. The following formula is a good one:

	Avoir.	Metric
SOLUTION A		
Water (125F)	24 oz.	750 cc.
Ferricyanide	1½ oz. 75gr.	50 grams
Potassium Bromide	¼ oz. 35gr.	10 grams
Sodium Carbonate, monohydrated	½ oz. 70gr.	20 grams
Water to make	32 oz.	1000 cc.
SOLUTION B		
Water	16 oz.	500 cc.
Sodium Sulfide	1½ oz.	45 grams

Bleach prints in Solution A for about 1 minute, until the image turns light brown. Wash prints 5 to 10 minutes in running water. Redevelop in a working bath made of one part Solution B diluted with 8 parts of water. Redevelopment takes approximately one minute, after which the prints should be washed in running water for 15 to 20 minutes before drying. **Caution:** Do not use chipped enamel trays. The solutions may react with exposed metal parts and form blue spots on the prints.

After washing and drying, the final step in making the display cards is mounting. It is not necessary to mount the whole print in close contact with the bristol board. This usually consumes more time than it is worth for items which have a limited life.

Try laying a thin layer of mucilage or library paste across the back of the top edge of your print. This should provide plenty of adhesion to keep the print on the mount.

You may run into a few slight difficulties the first time you try reflex paper, even though the process is practically foolproof. If you do, these hints will quickly point out the solution.

Print is not sharp. Imperfect contact between paper and original, or between negative and positive. Avoid by increasing pressure in printing frame or with heavier weights, if plate glass is used.

Print is too dark, with white areas veiled over with grey. (1) overexposure; (2) fog caused by gross overdevelopment; (3) fog caused by working under improper conditions. Avoid (1) by decreasing print exposure time; (2) by restricting development to time recommended by paper manufacturer—do not underdevelop, however; (3) ideal working conditions are the darkest corner of a room in which shades have been drawn to keep out direct daylight. Strangely, darkroom conditions, using safelight illumination, are less desirable because of the danger that the safelight rays will fog the paper. This is especially important when using the panchromatic papers. If you must work in the darkroom, illuminate the working area with indirect light from a yellow-green safelight, such as used for high-speed enlarging papers.

You can quickly test the safety of your working area by laying a piece of unexposed paper on the work table and covering part of it with a coin or other small opaque object. Leave it there for twice the normal working time before development. If the developed sheet is uniformly white, conditions are satisfactory. If the coin-covered area appears white in a dark surrounding, the room light is unsafe.

Print is too light, black areas are weak grey. Causes: (1) underexposure; (2) underdevelopment; (3) exhausted developer. The cause indicates the solution to the problem.

The applications of the indirect process of printing are really limited only by your imagination. Suppose you have a particularly fine set of etchings, woodcuts, or linoleum block prints you would like to copy for a friend who had admired them. You probably can make the copies in an hour with reflex paper, while conventional film negative and printing methods would require two evenings of work.

Many people keep valuable papers in bank vaults. Before depositing them make reflex copies for your home files. Then you will be able to refer to them at ay time without making a trip to the bank.

Occasionally you will pay a bill by check and the recipient will forget to credit you with the payment. In such cases your canceled check suddenly becomes a very valuable receipt. You won't want to let it out of your possession, yet you must establish proof of payment. Send reflex paper prints of both sides of the check.

Sometimes you run across important articles, charts, or diagrams in borrowed books or magazines. Obviously you can't clip them, but you can make reflex paper copies of them in short order, at very little cost.

Camera club membership cards, tickets of admission to amateur theatricals, menus, circulars, and form letters all lend themselves to reflex printing.

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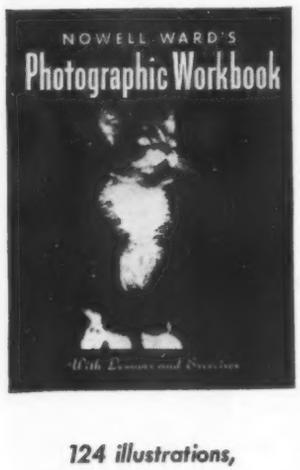

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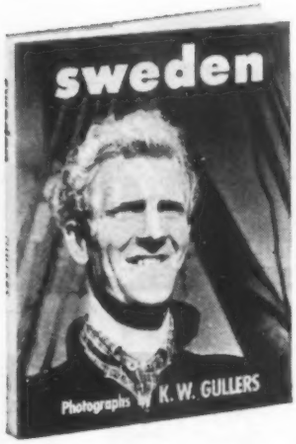

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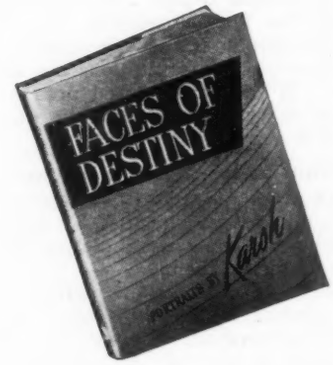

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Fourth Salon

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Detroit, Mich., Wayne University Camera Club, January 1 to January 15.
Erie, Pa., Erie Photographic Society, February 3 to February 17.
Fort Dix, New Jersey, Post Hobby Shop, February 2 to February 16.
La Crosse, Kansas, Rural High School, January 1 to January 15.
Langley Field, Virginia, January 1 to January 15.
Lynn, Mass., Thomson Camera Club, January 1 to January 30.
Marblehead, Mass., Marblehead Camera Club, December 1 to December 15.
Nashua, New Hampshire, The Fotomart, February 16 to February 29.

Third Salon

Buffalo, Wyoming, Buffalo Camera Club, February 2 to February 16.
Ecorse, Mich., Ecorse Camera Club, January 1 to January 15.
Evart, Mich., Bentley's Photo Service, February 2 to February 16.
Meridian, Miss., Photographic Dept., Samuels Jewelry, February 2 to February 16.
Naches, Wash., Naches High Click Club, January 1 to January 15.
Norfolk, Neb., V. A. Cook Studio, January 1 to January 15.
Snohomish, Wash., Snohomish Camera Club, February 2 to February 16.
Springfield, Mo., Drury College, January 1 to January 15.

Second Salon

Akron, Ohio, Akron Camera Club, January 1 to January 15.
Bridgeport, Conn., Bridgeport Y. M. C. A. Camera Club, February 2 to February 16.
Hays, Kans., Fort Hays Kansas State College, February 16 to February 29.
Meridien, Conn., Foto Club, February 23 to March 8.
Lakefield, Minn., Lakefield Photography Club, January 1 to January 15.
Philadelphia, Pa., Photographic Group of Philadelphia, February 2 to February 16.
Pella, Iowa, Central College, January 12 to January 26.
St. Joseph, Mo., St. Joseph Camera Club, February 2 to February 16.
Wabash, Ind., Wabash Camera Club, January 1 to January 15.

First Salon

Brevard, No. Carolina, Brevard Camera Club, February 2 to February 16.
Dayton, Ohio, The Dayton "Y" Camera Club, December 1 to December 15.
Canton, Ohio, The Camera Shop, January 1 to January 15.
Lima, Ohio, Lima Camera Club, February 2 to February 16.
Livingston, N. J., Livingston Camera Club, February 2 to February 16.
Philadelphia, Pa., Photographic Guild, January 1 to January 15.
Terre Haute, Ind., Y.M.C.A., January 1 to January 15.

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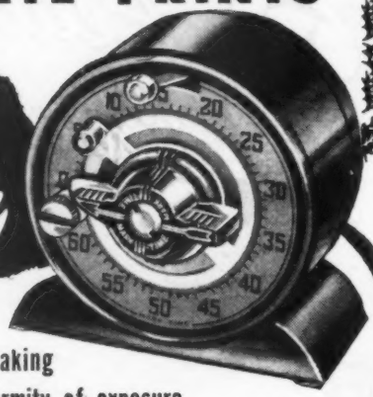

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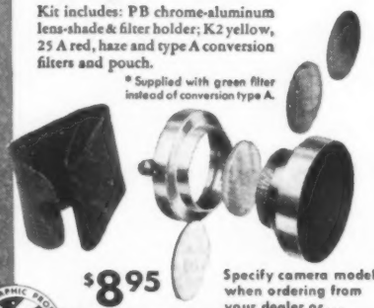

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Press Pictures Pay Off

(*Continued from page* 46)

teurs were blurred and of poor quality. First was the startling picture of the fear-stricken woman leaping to death from the burning Winecoff Hotel in Atlanta, Ga. Second, reproduced on these pages, is the scene of the suicide clinging to a parapet before leaping again off the Empire State building. The Winecoff picture was taken with a Speed Graphic; the Empire State suicide was taken with a box camera. Both were syndicated nationally. Split seconds decided between life and death of the principals in each picture. If no photographer, amateur or professional, were present, these pictures would have been lost. Some schools of thought say that this is just as well. On the other hand, these pictures sell because they interest newspaper readers, and editors know that. That's why they bought the pictures.

While driving to work in his car across the Triborough bridge in New York City, William Zerillo of Flushing, N. Y., saw splotches of bright paint appear suddenly on the roadway ahead. The 23-year-old garage worker looked up and saw a scaffold collapse, dislodging two painters and paint cans. Using the inexpensive British folding camera he kept in the back of his car, Zerillo glanced up, focused, snapped. He rushed his undeveloped film to the *New York Daily News* which developed, published, and paid him for the picture, reproduced here.

Another instance of an alert amateur photographer who made his camera pay off is that of H. Weaver Cochran of Millstadt, Illinois. Cochran is manager of a bus company and carries his Kodak Reflex with him at all times. One day in July he saw the Millstadt fire truck start out on a run and followed it to Columbia, Ill., where the Columbia Quarry Company plant was ablaze. The fire was well under way when he arrived, but he shot all the film he had, hurried to a phone and called the *St. Louis Globe Democrat.* They asked him to rush the film to their office. There it was developed, printed, and the newspaper used two photographs, with credit, (and payment) in their Sunday edition.

Soon other smaller newspapers in the territory began calling Cochran for pictures, and subsequently the fire departments of the four towns that had furnished equipment asked for prints. All in all, Cochran says, "the pictures have paid me more than $100, and I'm not through yet." One is reprinted here.

News is like a thousand firecrackers—sputtering, threatening, or exploding at odd times. Newspaper editors and picture assignment editors have a given number of reporters and staff photographers who are assigned to definite news sources, such as police and fire headquarters, and courts. Some photographers are held in reserve. At any given moment more things can be happening than can be covered adequately, if at all, in places unknown or unsuspected.

At times the unknowing amateur photographer is swept into high competition for news and picture scoops in cities where several newspapers fight and flourish. Two sisters from a Wisconsin farm were sightseeing the Statue of Liberty and other harbor views in a routine ferryboat trip across New York Harbor. Suddenly their boat was thrust into one of the biggest waterfront fires when it tried to berth at Staten Island. Smoke and flames caused the pilot to nose his craft back to New York City one afternoon last Autumn. The sisters, thrilled at the spectacle, had presence of mind to snap

Copyright New York Daily Mirror 1947

Amateur Photographer David Holm of Clifton, N. J., combined timeliness and human interest in this shot he sold to the New York *Daily Mirror*. It shows a human chain on the ice of the Passaic River in a vain attempt to save the lives of two boys who had broken through.

pictures of the smoky ferry slips. Meanwhile, all New York City evening newspapers had sent photographers and reporters by speedboats and tugs. Among these newspapers was the *Journal-American*, whose editors were striving to make a 3:15 p.m. deadline when the two sisters walked in.

Acting upon somebody's suggestion, they had taken a taxicab to the newspaper office which is near the lower New York Harbor. Theirs were reportedly the first pictures of the fire in any newspaper office, enabling the *Journal-American* to run one photograph on page one. Staff photographers returned later with their pictures which were used in subsequent editions. Most remarkable was the fact that the sisters had used an ordinary box camera—with a broken shutter operated by a piece of string.

Amateur photographers moving through life, with cameras at their sides, can see news situations aborning. That's the time to take newsworthy pictures—before the police, firemen, or ambulance arrive. It is also the time before the newspaper photographer arrives. And when the staff photographer arrives, amateurs should step aside since their pictures stand less chance of acceptance.

At times a newspaper will buy from amateurs an excellent or superior picture, even if staff photographers also were at the scene. A photograph in the *New York Daily News* center picture pages, a credit line, payment, mention in a news story and an apology came to amateur photographer Anthony Salerno of Jack-

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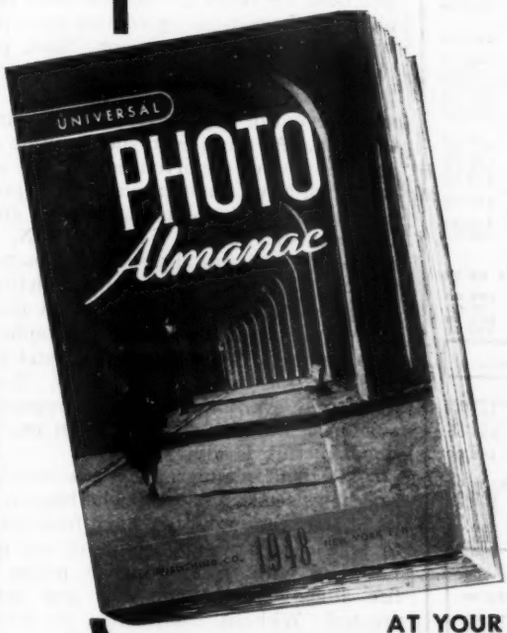

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son Heights, Queens, N. Y. It all happened because his car stalled at Grand Central Parkway, near La Guardia airport on Decoration Day eve. Soon after stopping, he heard an explosion. Then he saw a spiraling column of smoke and flames.

"I dropped my tools," he was quoted in a *Daily News* story, "grabbed my camera and ran the 100 feet to the burning wreckage. Took some pictures, but could not approach close to the plane because of the flames. I then rushed to a cab and to the *News* office." The story added, "A splinter from the plane had pierced a tire of his car." The Salerno picture is shown with this article.

Early editions carried dramatic on-the-spot pictures. Later the *News* apologized for an error it had made in running these pictures. Cutlines under the Salerno picture said, "PYRE. This dramatic foto of the burning, broken plane, taken seconds after crash, appeared in yesterday's late editions. It was erroneously credited to a *News* photographer. Actually, it was taken by amateur photographer Anthony Salerno."

Amateurs should realize it may be pointless for them to compete with staff photographers in taking routine news pictures previously announced. Such pictures may concern a society wedding, a public appearance by a statesman, a sports event or any previously publicized occasion. At times even such routine assignments offer opportunities for the unexpected. News photographers were present for a routine landing of the Graf Zeppelin dirigible at Lakehurst, N. J., when it burst into flames. If amateur photographers were present their pictures would have had to compete with those of regular newspaper photographers. Newspapers were covered then, and did not look for amateurs' pictures. Even publicized events should not discourage amateurs, but the chance for an exceptional picture is slim.

While staff photographers are rushing to a news scene, amateurs who happen to be at the scene not only have free range to take spot news pictures, but are not bothered with trying to cross police or fire lines which have not yet been erected. Without competition or interference, amateurs then can take newsworthy pictures. Some newspapers will buy amateurs' stuff for such timeliness.

Amateurs should know, too, that accredited newspaper photographers have police and fire cards enabling them to cross police and fire lines which keep out the amateurs and other inquisitive persons with and without cameras. Amateurs should not succumb to mail order racketeers who promise police cards for a price. Few, if any, police or fire departments unbend to give press approval to amateurs. The resulting mob of freelancers would trammel police and firemen's efforts to maintain order.

In other words, newspaper picture editors do not want amateur photographers to replace press photographers. They want them to be emergency fill-ins, until the press man arrives. Then the amateurs should step aside to let the press man work unhampered. This is profes-

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sional courtesy, to stretch a point. It then becomes the difference between an amateur's hobby and a professional's livelihood.

One of the more unusual scenes was a tragedy, tailor-made for a photography school across the street from the main entrance of the Empire State building. A woman suicide's body had stove in the roof of a United Nations' official car parked in front of the building. The *Daily Mirror* bought an overall view of the scene taken with a 35 mm camera by one of the school students who was out during lunch hour. When newspaper photographers arrived the body had been removed from the car.

"Believe me, we appreciate the amateur photographers," said Reidy of the *Daily Mirror*. "We've got several who keep coming back. One of them is a man named Deutch, a traveling salesman who carries a 120-size folding camera with him throughout the city. Occasionally some taxi drivers keep cameras in their cabs to earn extra money. It's a sideline with them, not a career. Most of those who get around are kids. We've had them coming in from 12 years on up. They come hustling in, sometimes with blank films and blurs. We pay them a nominal sum because they've tried. We even give them several rolls of film to keep them in business."

Since the amateur news photographer actually is a picture journalist, he should keep pencil and paper with him, preferably in his camera case. This will enable him to note correct spellings of names, ages, addresses, time, place, and other pertinent facts of the event. In advising amateurs, Richard F. Crandell, picture editor of the *New York Herald Tribune* said, "Don't bring in strips on which you think you have a picture of a tree which blew over or wrecked a car—unless you have accurate substantiating details."

Usually reporters will gather the news facts of a story, but it is a newspaper axiom better to duplicate information than to take it for granted. A rewriteman or reporter may interview the amateur photographer or consult his written notes for facts pertaining to the picture, and he will write the picture cutlines. Sometimes the story of how the amateur happened to be on the scene and how he got the picture will make interesting reading. To save time the amateur should either memorize or have handy the telephone numbers of the newspaper or newspapers with which he will do business. In telephoning he should know to ask for the picture desk by extension number or merely for the picture desk.

An increase in picture buying by newspapers has come with greater use of pictures in newspapers. The advent of tabloids, such as the *News* and the *Mirror* in New York, became synonymous with the picture newspapers of the times. Some newspapers, like the *Journal-American*, have been purchasing pictures from amateurs for the past 20 years. Most picture editors, including those on the *Journal-American* and the *News*, report that they have been receiving and buying more pictures from amateurs

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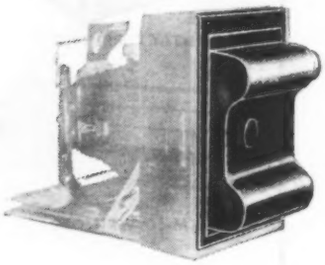

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since the war's end. Many of these editors say that with photography becoming an all-season hobby, more photographs are being brought in regularly though most come in during the Summer months.

Several years ago newspapers did not advertise purchase of pictures from amateurs. Even then the word was talked around small circles of amateurs who brought in pictures. Since some 20,000,000 photographers are claimed in the United States, more pictures inevitably wind up on picture editors' desks.

Newspapers in metropolitan New York compete for these pictures, even as they compete for advertisers, readers, and news. The *Daily Mirror*, the *Daily News* and the *Journal-American* feature boldface boxed stories serving as welcome mats to amateur photographers.

Among unusual advertising promotions are the *Mirror's* occasional radio broadcast blurbs on its news programs, urging amateurs to bring in undeveloped films, negatives, news pictures or to telephone in news tips. That newspaper maintains a special desk to which all news tips and spot news pictures by amateurs are routed.

"About $20,000 to $25,000 yearly is spent to operate and maintain this tip service," according to Hinson Stiles, managing editor of the *Mirror*. "It's a *Mirror* policy to encourage all free lancers, giving them from $3 to $15 for tips, as the pictures warrant," he said. "Higher prices are paid for actual pictures taken by amateurs. Even those whose tips or pictures are not usable are rewarded with a small check for their efforts."

Like most newspapers, the *Mirror* encourages repeat performances by capable amateur photographers and news-tipsters. It invites them to take further interest in bringing in or suggesting news pictures. Thus it builds up an auxiliary photography staff of reporters and photographers. Toward that end the *Mirror* gives $5 for negatives, whether run or not, and acknowledges unsuccessful starts by mailing checks for $1, with thanks.

Boldface boxes inserted throughout the *Daily Mirror* announce to readers:

"The *Mirror* pays for spot news pictures. Bring negative or photo to *Mirror* picture editor, 235 East 45th St., or phone Mu 2-1000, extension 14."

At the other end of Extension 14 somebody is always on duty. When a call is received that person jots down on a specially printed pad labeled "Tips," the date, time, subject, name of tipster, address, phone number. Final disposition is noted as: Used, Not Used, Fee. Should the tip be worthwhile, and not made known previously by a staff photographer or reporter, the picture desk will send a photographer to the scene.

One copy of the tip sheet then is retained by the receiver, and copies are sent to the city editor and picture editor. Within a few days after the call, the person telephoning will get one of three letters. The first, sent to one who has telephoned a successful tip, reads: "Dear Reader: Thank you for phoning in a news tip. The *Mirror* is pleased to send the enclosed check to you in payment for your alertness and cooperation. We often

get many tips on the same subject, but in this instance, you were first. May we congratulate you. In the future when you see or know of a newsworthy event, please call . . . Remember, the *Mirror* pays liberally for first-hand news tips. Thank you again for your enterprise and help. The Editors."

Second and third letter forms, similarly worded except for slight changes, are

Put It Back is the title of this picture sold to the New York *Journal-American* by Amateur W. Munchmeyer of Brooklyn. When a truck hit a post, its load of fresh fruit was spilled, and this woman scrambled to pick up some of it. The policeman is making her replace it.

sent to those whose information was too late or unusable. One reads: "The *Mirror* previously had received the same information from other sources, but in appreciation of your interest in your favorite newspaper, please accept the enclosed check with our best wishes." The other reads: "The *Mirror* was unable to use it, but in appreciation of your interest in your favorite newspaper, please accept the enclosed check with our best wishes." Each of these letters has the added sentence, "We hope next time your tip will be used—which will mean a larger check, of course." These token checks are usually $3, $2 and $1, respectively.

Most newspapers pay fair and honest prices for amateur news photographs. Where pictures of unusual interest are offered, higher prices are paid by the first newspaper since it wants to keep the amateur from selling his pictures elsewhere. The ordinary run of amateur photographs has local interest, and sometimes national interest, depending upon subject and action. National figures provoke national interest. A picture of a small local accident may interest readers in Joplin, Mo., for example. But if an alert amateur photographer gets a picture of a woman in front of a hit-run car, or of anybody jumping to a dramatic and tragic death whether in Atlanta or Joplin, such a picture will interest people in Maine and California and Joplin and Atlanta. Whether newspaper picture editors discovered or developed the public interest in such pictures, the fact remains that the public is interested, and their interest results in increased circulation.

Picture payments and legal arrangements between amateur and newspaper vary. In New York City, for instance, the *Herald Tribune* and the *Journal-American* pay for the single use of a picture and refer further queries to the am-

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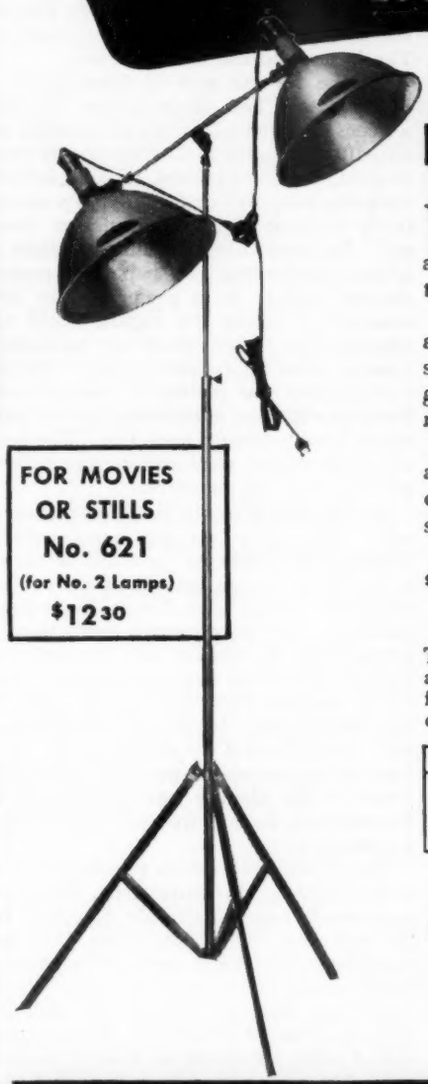

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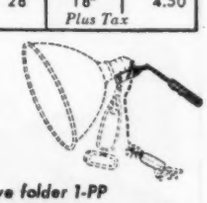

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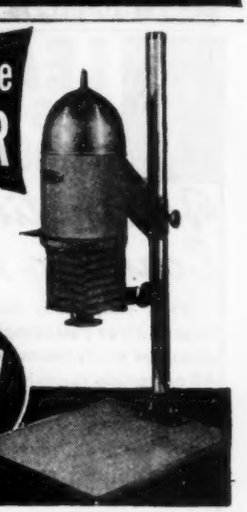

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ateur. The *Daily News* usually buys pictures outright for $5 and up, "depending upon importance." Other pictures are bought for a single use. Since the *News* purchased outright the pictures of the dangling painters, the parachutist and the burning airliner reproduced to illustrate this story, POPULAR PHOTOGRAPHY had to obtain permission and make payment to *The News*, and not the amateurs.

On the reverse side of these pictures is the note: "This photo is not sold but a license is granted for its publication in an editorial manner. It may not be syndicated, rented or loaned, or used for advertising purposes or for the purposes of trade without written permission from us." In many cases the amateur signs a release giving the newspaper all reproduction rights. It is preferable for the amateur to retain the negative and all reproduction rights which are profitable should there be repeat orders. This is rare, unless the picture is exceptional. Some newspapers automatically have full rights over a picture once run. The amateur should be wary and inquire before parting with his negative.

No definite price is paid for pictures, since they have varying news values. Photographs made by an amateur using a borrowed 35 mm camera at the recent disastrous Texas City, Texas, explosions and fires were worth much more than a photograph of almost any hit-and-run victim. News also depends on who is hit. When violinist Fritz Kreisler was struck by a hit-and-run driver and left bleeding on a New York City sidewalk, the picture had international interest. Since his future violin playing was jeopardized, if he survived, the picture was dramatically heightened.

The *Journal-American* receives an average of 20 to 30 pictures from amateurs each week, according to Mr. Koegh of its picture desk. Of these, about 75% are used, he said. One of the many amateur-made photographs used by the *Journal-American* was submitted by William Munchmeyer of Brooklyn. It is reproduced here. It shows an elderly woman scrambling to pick up fresh fruit that was spilled into the street after a truck struck a Chatham Square "el" pillar, and a policeman putting an end to the woman's "take" by making her replace the fruit. Munchmeyer's photograph was played up four columns wide, with a credit line.

For the Newspaper *PM*, a spokesman said, "We expect few amateur shots and prefer to rely upon our own staff. We get good pictures from professional freelancers. We can count on the fingers of one hand any outstanding pictures we obtained from amateur photographers, though we don't mean to scare them away."

A spokesman from the picture desk of the *Bronx* (N. Y.) *Home News* said, "During recent months about 80% of the pictures brought in by amateurs was unprintable. They were poor pictures, offering little interest. We don't discourage amateurs. We say, 'Okay, come in. Let's see what you've got.'"

Most news pictures have local interest only. Where an amateur's picture has universal interest, stimulating awe, sym-

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pathy or fear, it may be syndicated nationally. A Hearst newspaper, featuring a good amateur shot, either recommends this picture or pictures for syndication through International News Pictures, an affiliate. Or, that syndicate may order the pictures after it appears in any Hearst paper. The Empire State suicide picture was syndicated thus. Also, the picture of a futile rescue by a human chain on the Passaic River, N. J., taken by David Holm of Clifton, N. J., and shown with this article was syndicated by I.N.P. Each picture had appeared in the *New York Daily Mirror,* a Hearst paper. Newspaper members of the Associated Press similarly describe pictures they have available for the AP, which thus may obtain and nationally circulate a local amateur's work.

By electronic facsimile, known commercially as AP Wirephoto, International News Sound-photos or Acme Telephoto, pictures are sent anywhere in the United

TIPS TO AMATEURS WITH FRONT PAGE AMBITIONS

Study newspapers and news magazines for types of spot news and feature news pictures.

Telephone or visit your local newspaper or newspapers in advance to talk things over with the picture editor.

Memorize or have handy the telephone number or numbers of local newspapers which buy pictures from amateurs. Telephone in advance to get name of the editor and his extension number, or merely ask for the "Picture Desk" when calling.

Keep paper and pencil handy to get pertinent names and facts for picture cutlines, without which a picture has less value.

Always keep camera loaded, shutter cocked.

You need not necessarily telephone to announce your arrival at the newspaper. If you feel you have outstanding pictures go to the newspaper by automobile or taxi, bringing your undeveloped film with you. Newspapers will develop films for you. Information of weather conditions and exposure time will enable darkroom worker to do the best job. Don't waste time: newspapers work against deadlines.

If your camera was not loaded or you did not have your camera with you, or you were out of film, telephone the information immediately to a newspaper as a picture news suggestion or tip. Payment is made for this service by many newspapers. (It also follows that you should keep your camera with you at all times—if you want to take spot-news pictures.)

Be wary about signing or not signing papers. Ask the picture editor to tell you what offer his newspaper makes to amateurs. Where possible try to retain an interest in future reproduction rights and syndication by releasing your picture for a single use only in a given newspaper issue.

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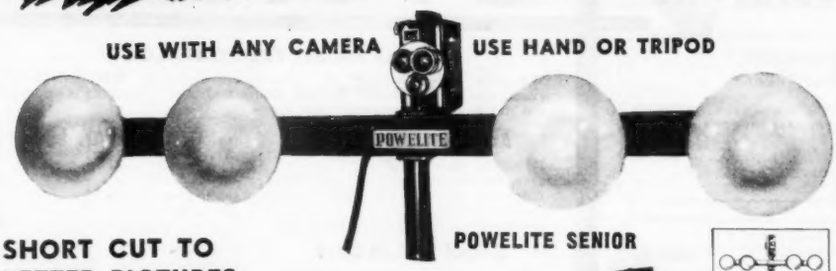

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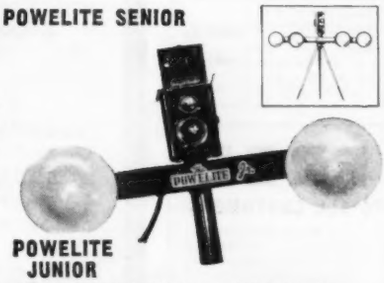

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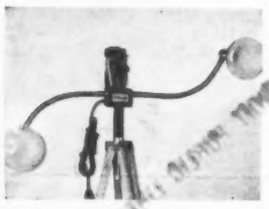

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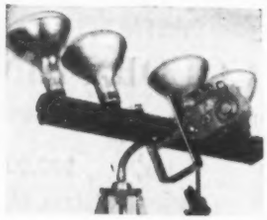

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	12	16x20	11x14
	6	16x20	14x11
	12	16x20	8x10
	6	16x20	10x8

Heavy 14 ply mount stock
Heavy wood pulp back

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States within minutes after being printed in a laboratory. Usually extra payment is made to amateur photographers for syndicated pictures if amateurs retained reproduction rights. Such pictures also qualify the amateur for newspaper picture prizes offered in spot and feature news picture contests.

Newspapers get pictures from staff men, press association and picture agency syndicates, and professional free-lancers. "But," one picture editor confessed, "if a news story breaks and we're not covered—I hope an amateur gets a picture and brings it to us." The amateurs' value lies in their numbers: they far outnumber the staff, syndicate and free-lance men. Staff photographers and reporters, canvassing neighborhoods after mishaps, often ask bystanders: "Did you make any pictures or see anybody take any?" Such inquiries often have found out bashful or unwilling photographers who took pictures of the baby or relatives and of an accident which occurred. If unsold, such pictures are interesting, but profitless.

Another instance of an amateur who made his camera pay off is that of Dr. Lewis Francis of the U. S. Coast Guard. His $30 camera paid $400 in dividends when he sold news services the only complete photo coverage of the rescue of 69 passengers and crewmen from the giant flying boat, the Bermuda Sky Queen, when her pilot made an emergency landing in a heavy sea 800 miles off the Atlantic Coast as her fuel supply ran low. Francis was a ship surgeon aboard the Coast Guard cutter Bibb when she hurried to the aid of the stricken plane and stood by for rescue operations. The 25-year-old amateur covered the rescue work with his Argus A-2 camera, and

Photo coverage of Bermuda Sky Queen sea rescue drama earned Amateur Lewis Francis $400. He used a 35 mm camera.

exposed Eastman Plus-X film 1/100 second at *f* 12. When the Bibb made port at Boston the next day, the doctor found that he had made the only complete picture record of the sea drama. News services quickly bought his negatives, and paid him $400.

One picture editor, John J. Reidy of the *New York Daily Mirror,* saluted amateur photographers. "It's comforting to have them around," he said. "They enable us to give better, fuller coverage. We can always reconstruct an eyewitness word picture, after something has happened. But you never can get an eyewitness picture without a camera. That's where the amateurs come in!"—

Aids to Steady Movies

(Continued from page 117)

a wire hook attached to its free end.

Fasten the hand loop to the camera, and slip your hand through it. The fingers hook over the top of the camera, and this should draw the chain *tight*. Besides adding a surprising amount of steadiness to hand-held shots, it is protection

Rock-steady movies will be more than a mere play on words here. This amateur uses a large stone as a camera support.

against dropping the camera. Wear an old glove if the chain digs into your hide too much.

The foot loop is adjusted by slipping the wire hook through one of the links, so that a firm, upward pull on the chain just brings the camera to your eye-level for comfortable shooting without bending the knees. Besides steadying the camera for ordinary shots, this gadget is

Two strips of chain—a wrist loop and a foot loop—serve many movie-steadying purposes. For some of them, see page 117.

wonderful for telephotoing birds in flight, when free, unimpeded movement in any direction is a must. Mark the three links in the hook region with red paint for quick location. You won't have to adjust the loop by trial and error every time you use it.

If you are lucky enough to be able to use a tripod after all, an adaption of the foot-loop is a fine addition to it. Bore a hole in the head screw, and fit in a wire ring to hold the chain. When leg extensions are uneven, or the wind is whooping it up, the old foot pressure will save the day in steady film footage.

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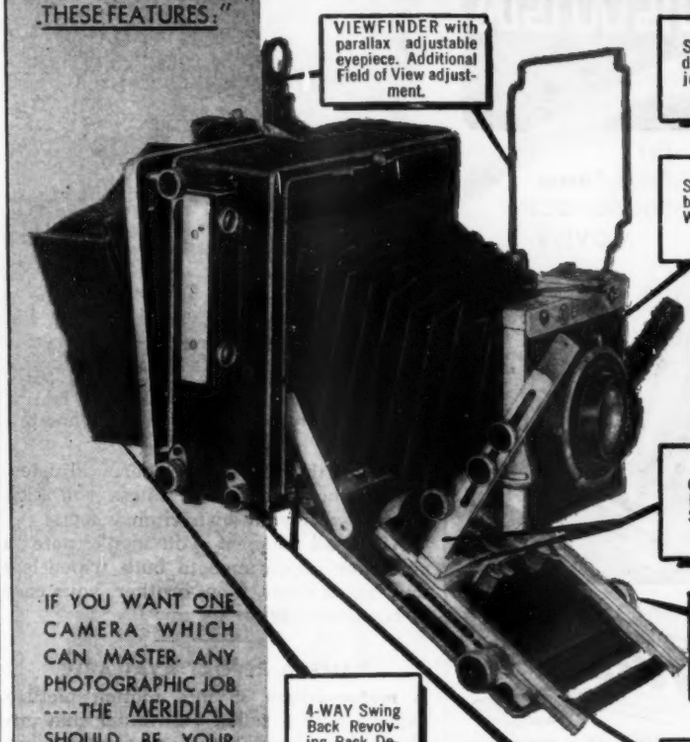

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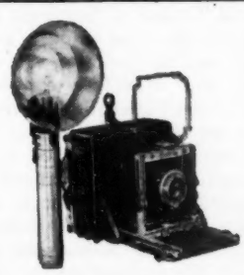

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A motor-driven 35 mm motion picture camera with a reflex viewfinder that enables the operator to see exactly what the photographic film is recording was developed in Germany during the war, according to a report now on sale by the Office of Technical Services, Department of Commerce. The camera, made of aluminum and magnesium, is very light in weight and therefore especially useful for hand-held operation in news photography, the report states.

The viewfinder is based on the novel construction and arrangement of the camera shutter. The shutter is a revolving metallic disk set at a 45 degree angle to the optical axis. It consists of an open sector of 130 degrees and a closed sector of 230 degrees. The front face of the closed sector has a mirror-like surface.

When the open sector rotates across the optical field of the camera lens, light passes through the shutter and falls on the sensitized film to record the image of the subject being photographed. When the closed sector covers the field, the mirrored surface reflects light at a 90-degree angle onto a groundglass plate and then, by way of a prism, into the eye piece of the viewfinder. The eye piece contains lenses that magnify the image 5½ times. Since the shutter completes a revolution within a few hundredths of a second, the image formed on the film and the image reflected to the eyepiece are virtually the same.

Orders for the report (PB-23642; *The Arriflex 35 mm Motion Picture Camera;* photostat, $1; microfilm, 50 cents; 14 pages including photographs) should be addressed to the Office of Technical Services, Department of Commerce, Washington 25, D. C., and should be accompanied by check or money order, payable to the Treasurer of the United States.

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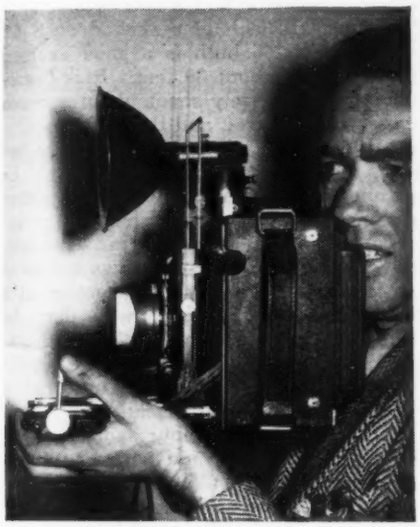
A Night at the Races

(*Continued from page* 81)

little practice, you'll get sharp pictures nearly every try.

When you leave for the race track, wear white clothes for two reasons. In most racing circuits, whites are required of all drivers, mechanics and car owners since they look more presentable to the fans than greasy overalls. More important to the photographer: white clothes



Note the handy quick-focus gadget on the left-hand focusing knob of Author Don Downie's camera. Focus should be set at 30 feet when rod is vertical. Should action be closer, push arm forward; if action is farther away, swing arm back. With a little practice you can get wire-sharp negatives.

make him more easily seen by the drivers, and there is less chance of his being hit by a race car.

Racing programs differ in various parts of the country, but there always are opportunities to get interesting pictures of background activities in the stands, infield, or the pits between races.

Real pictures in auto racing, however, are taken on the speedway. On most race tracks one curve is more hazardous than another because it is rougher, sharper or at the end of a downhill straightaway. Should both curves be the same, more pile-ups usually occur on the turn immediately beyond the starting line. The cars are more closely bunched as they enter this first turn. No matter which curve you choose, you'll probably wish you'd chosen the other one before the evening is over. That is just one of the gambles of race track photography.

Hair-trigger timing is the one all-important factor in spectacular auto race pictures. The average newcomer will invariably shoot too soon on his pile-up pictures. Wait, and then wait a little longer, just to see what is actually going to happen. Once you've tripped that shutter, you're through taking pictures of that particular spill. If your timing is right, you can shoot high-speed spills at 1/200th of a second and get nearly sharp negatives. The trick lies in waiting until the action slows down; just after the

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impact and just before the cars bounce back to the track.

Only way to really learn this timing is through practice. After a photographer has ruined a couple of good set-ups by shooting too early, he will learn to hold his fire until he has a real picture. Whenever possible, shoot your race spills when you can see the driver. The bottom of a race car flying through the air is not nearly as spectacular as that same car with the driver in sight.

Use your fastest shutter speed for these night action pictures. With an efficient reflector and a speedgun that is "in sync," 1/400th of a second at F 6.3 with one No. 5 bulb is a good average exposure for about 30 feet. It is hazardous to deliberately shoot pictures much closer than 30 feet, and the effective illumination of a flash drops off rapidly beyond 50 feet. Exposures should be planned, whenever possible, within that distance bracket. Any high speed press-type fil is satisfactory and an energetic developer like DK-60-A brings out good negatives. If you have a negative of a spill taken over 100 feet away, don't be afraid to overdevelop it 50% to 100%. You'll have some chemical fog and a little grain in the negative, but that is better than no picture at all.

Once you've made your shot of a pile-up of cars, turn around with your camera and quietly walk away unless you want your equipment broken and your head massaged with a monkey wrench. The reason is that race drivers don't like to have pictures taken of steaming, bent up cars scattered around a race track and injured drivers being pulled from the wreckage. Pictures of this type are bad publicity for the sport, and the drivers are noted as men of direct action. There is never any objection to a picture being made as a spill takes place, but any subsequent pictures can easily get a cameraman in trouble.

A few other hints might keep newcomers from collecting on their insurance policies. The most important caution in photographing race cars is to never, never turn your back on a fast moving car! They frequently go out of control and it is not uncommon for a cameraman to have to run four or five times in an evening as spinning cars careen across the infield where he is shooting. Golf shoes with spikes in their soles are good insurance against slipping on wet, grassy infields. Don't shoot pictures from the outside of the race track because you might be hit by an out-of-control midget as it went through, or over, the crash wall.

Actually midget racing is relatively safe for the drivers. The spills are spectacular, but the little cars are light weight and speeds are not nearly as high as with full sized cars. All drivers wear crash helmets and have safety belts in their cars.

Midget auto racing is no cinch to photograph. Many a photographer stands around weekly races for a full season and gets only one good picture. Then he may take two or three spectacular photos the same evening. It's the gamble that makes it fun.—

America's First Photo-Journalist

(*Continued from page* 55)

when you consider the conditions under which he worked. His equipment was bulky and cumbersome—the Graflex or even simple Kodak had yet to be invented when he began his photographic work. He had to use dry plates—sheet film had not yet appeared and roll film had just been introduced. Flashlight *powder*—not bulbs—had just been perfected, and produced the only artificial light.

Despite these difficulties, Jacob Riis's photographs need no apologies as journalistic photographs. He had a reporter's eye for significant detail. He knew unerringly what each exposure had to tell. With sure decision, he pointed his lens in exactly the correct direction to get the most dramatic effect.

The story of Jacob A. Riis's camera career is a fascinating one, replete with the drama of one man's fight against all odds for the betterment of his fellow countrymen. His start may be said to date from 1877 when he found employment as a reporter with the *New York Tribune*. At the time, he was a newly arrived immigrant from Ribe, Denmark, where he had been born on May 3, 1849. "It seemed to me that a reporter's was the highest and noblest of all callings," he stated in his famous autobiography, *The Making of an American*. "No one could sift wrong from right as he, and punish the wrong."

New York City at the time was a growing, sprawling metropolis. Money and wealth poured in from the fortunes made in opening the nation's vast natural resources. Delmonico's, the famous restaurant, flourished. The gay '90s were just around the corner. But behind this splendid exterior lay some of the nation's worst slums. Five Points, Mulberry Bend, Mott Street, the whole notorious Fourth and Sixth Wards were wretchedly squalid. Worst of all, they bred crime and served as a hangout for thieves, murderers, and prostitutes.

Witnessing these things on his nightly rounds as a police reporter, "Jake" Riis determined where his duty lay. "Someone had to tell the facts about the slums," he stated. Resolution was one thing; accomplishment another. "The wish kept cropping up in me that there be some way of putting before the people what I saw there," he wrote. "A drawing might have done it, but I cannot draw, never could. I wrote, but it seemed to make no impression."

Photography seemed impossible because the pictures had to be taken at night and indoors. Luckily, just at that time two Germans developed a flashlight powder that permitted true instantaneous photographs. The brilliant flash, of about 1/40 second duration, allowed camera work under any light conditions. The two inventors, J. Gaedicke and A. Miethe, tested their apparatus in an open field one November night in 1887. The resulting explosion aroused the local farmers who confused it with a new type of lightning-thunder storm. Berlin and Potsdam

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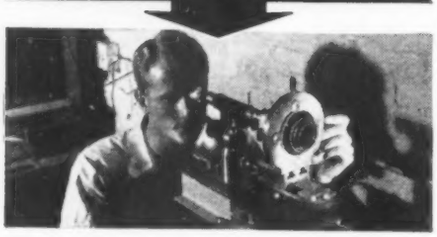

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papers excitedly wrote up their experiments.

Jacob A. Riis, while eating breakfast one morning, read the four-line dispatch from Germany in his newspaper. Here was what he had been looking for the past ten years! He lost no time getting in touch with the inventors. Gaedicke wrote that "it may, perhaps, take a good while before the photographers of the old continent will adopt this new method of lighting. Let us hope then, Americans will speedily select it for their practical work, cultivate its advantages and earn benefits from its use."

Before two weeks had passed, Jacob Riis organized "raiding parties" into the East Side. With him went Doctor Nagle of the health department and a few politicians and policemen. The camera was operated by two "amateurs"—Richard Hoe Lawrence of the Society of Amateur Photographers of New York and Dr. Henry G. Pifford who developed a "firing" device by placing the magnesium powder with gun cotton in an ordinary pistol of large bore.

These "parties" created havoc wherever they went. The sight of a half dozen men carrying pistols which they fired recklessly aroused instant fright. People fled through the nearest exit as soon as the party appeared. However, with no one reported hurt, the population soon quieted and accepted the strange apparatus. Moreover, Riis replaced the pistol with a homey frying pan into which he poured the powder.

The flashlight photographs were completely successful. However, the amateurs soon tired of the late hour forays, and Riis found it difficult to hire a professional photographer. There was no alternative but to learn to work the camera himself. Thus Jacob A. Riis, police reporter and reformer, became a photo-journalist.

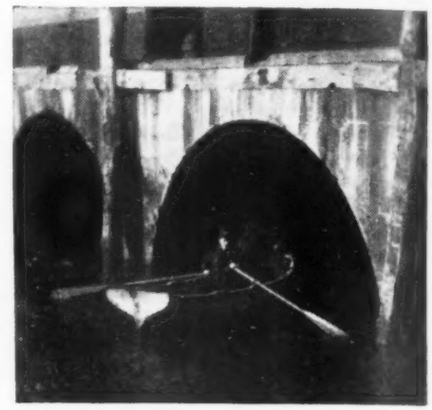
His first attempt at photography was tried on a bright day in the country. "When I say that with the sunlight of a January day on the white snow," he tells in his autobiography, "I exposed that extra-quick instantaneous plate first for six seconds, then for twelve, to make sure I got the picture, and then put the plate holder back among the rest so that I did not know which was which, amateurs will understand the situation. I had to develop the whole twelve to get one picture. That was so dark, almost black, from overexposure as to be almost hopeless."

The flashlight used had its own terrors. Twice, Riis set fire to a house in which he was working and once he ignited himself. Another time the flash went off in his eyes and only his glasses saved him from permanent blindness. We could go on and on telling anecdotes of his trials as a photographer. More important is the success he achieved with his photographs. "I had an ally in the fight with Mulberry Bend," he explained. "Which being so, I laid in a stock of dry plates and buckled to."

At the time, the reproduction of photographs in magazines and newspapers was practically nonexistent. The mechanical development of photoengraving was still in its infancy. Instead, the publishers had staffs of artists who made drawings from the photographs. These, in turn, were reproduced. But a drawing never carries the same aura of authenticity as a photograph.

To carry forth his fight against the slums, Jacob Riis made lantern slides. These he used in lectures at churches and public halls to bring to the public eye the frightful living conditions of the poor.

For years, he kept up his never-ceasing struggle against New York's slums, sweatshops, and child labor. He roamed the streets at night, taking photographs everywhere to document what he saw. He walked through Leonard street, Church street, Mulberry Bend, Bottle alley, Mott street, Gotham court—his camera busy and his reporter's eye noting every detail. What Emile Zola had done for France with fictional writing, Jacob Riis was doing for America with facts and photographs.



Harbor police of the period search the waterfront area in another of the photographs from the Jacob A. Riis collection.

Finally in 1899, *Scribner's*, a leading magazine of the day, printed an article by Riis on the slums. It was called "How the Other Half Lives," and it was accompanied with 21 drawings made from his photographs. It was the opening wedge in his fight.

The article grew into a book with the same title which was published the following year with some of his photographs reproduced in halftone. The book created a public furor that spelled the beginning of the downfall of the slums. Theodore Roosevelt was so impressed by it that he never forgot the author's name. When they met, years later, they became steadfast friends.

Riis's initial success spurred him on to greater effort. Possibly his greatest scoop as a photo-journalist came in 1891 when he discovered that New York City's drinking water, coming from Croton reservoir, was contaminated. He realized the imminent possibility of a diphtheria epidemic. Armed with his camera, he photographed the garbage dumps and cesspools that lined the banks of the streams feeding New York. His five-column story with drawings from his photographs appeared in the *New York Sun* on August 21. It forced the health

department to take immediate steps. The streams were cleaned up and provision made to prevent any recurrence of the incident.

One of his biggest fights was waged against what were known as "police lodging houses." They were supposed free shelters at police stations, but actually were disease-ridden, overcrowded, filthy flophouses no better than the illegal "five-cents-a-spot" lodgings that filled the East Side. Jacob Riis was determined to clean them up. He took photograph after photograph showing the conditions of the people sleeping there. He demonstrated that these people were men, women, and children whose only crime was poverty and that they, too, were entitled to decent housing.

He found a strong ally in Theodore Roosevelt, then president of the New York police board. With Riis's photographic evidence and Roosevelt's help, the lodging houses finally were put under lock and key. Amusingly, Theodore Roosevelt disliked photographs taken of himself. "I do not want to begin to have photographs taken," he wrote, when President, to a magazine editor. "If I do it in one case, I must do it in others. In the first place, it is an intolerable nuisance and in the next place it creates a false impression. People do not realize I do not like to sit for photographs and that it is only a good natured acquiescence on my part when I do."

Riis struck out in all fields of public improvement. He especially sought to help the children of the slums—the future citizens of America. He tried to eliminate crowded school conditions, the lack of truant officers, child labor, the absence of playgrounds. To emphasize his point, he used photography. He picked a handful of photographs of boy thieves and murders from the Rogue's Gallery. These he had printed in *Century Magazine* under the caption, "The Making of Thieves in New York." The text of the photo-story ended with these words: "They were not thieves by heredity; they were made. And the manufacture goes on every day. The streets and jails are the factories."

By the turn of the century, Jacob A. Riis could look back on a life full of achievement. Mulberry Bend was gone and replaced with a park. The Mott street barracks had been destroyed. Five Points was cleaned up. A settlement house was established on Henry street and named in his honor. The police lodging houses were closed. The slums were being cleared. His pen and his camera had done their job.

From then on, he devoted most of his time to cross-country lecture tours, writing books, and contributing to magazines. He kept in close touch with the social reform and uplift movement which had been developed largely through his efforts.

Typical of the way he worked was shown in a visit he paid to Washington, D. C. in 1903. He was to speak to a public gathering and to the Congressional housing commission. The day before his appearance, he took a trip through Washington's slums and photographed what he

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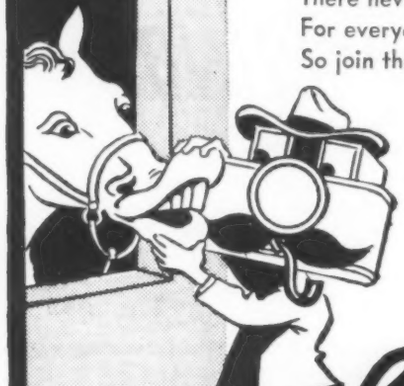

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saw. These he made into slides to document his lectures.

In 1910, after hearing a Riis lecture, a listener wrote that "we are moving in a charmed atmosphere, still surcharged with the presence of Jacob Riis. We seem to have been lifted above the selfish, the coarse, the mere material, into the sweet air of kindliness, brotherly love, and all pervading charity." A more fitting description of his character and personality can hardly be found.

It was common gossip at the turn of the century that he was offered a position in the cabinet of President Theodore Roosevelt. However, he turned it down because he felt that his job was that of a reporter. He was interested only in bringing the facts to the people, not in making political profit from his work. He died at his home in Barre, Massachusetts, on May 26, 1914. In one of his last letters, written while he was ill, he expressed only the regret that he could not continue with a planned lecture tour.

A group of Jacob Riis's original negatives are now in the collection of the Museum of the City of New York. They were gathered through the research of Alexander Alland and the generosity of Roger William Riis, Jacob Riis's son. This summer a highly successful exhibition of the photographs, with prints made by Alland, was held at the Museum. It is the only exhibition of the photographs held in recent times.

Jacob Riis was very modest about his camera work. "I am downright sorry to confess that I am no good at all as a photographer, for I would like to be," he wrote in his autobiography. "I do not want it explained to me in terms of H_2O or such like formulas, learned, but so unsatisfying. So, you see, I am disqualified from being a photographer. Also I am clumsy, and impatient of details."

But, bad technician as he may have been, he has nevertheless long deserved a place in photography's Elysian fields. For every magazine photographer and reader today owes much to the many-talented Jacob Riis, America's first photojournalist and social photographer!—

Popular Photography — Lynn Martin

"This is Joe's darkroom. Listen to him yell when I rattle the knob."

Pro Goes Amateur

(Continued from page 119)

front of the camera, and then stepped quickly aside and out of the picture, to let the succeeding child in for the closeup. We rehearsed until they knew their routine with no time-waste—and no footage waste. That way, we got closeups of everyone, with a minimum of film, and no necessity for cutting and splicing afterward.

Then (and remember, we're still following script and rehearsals) we grouped the children. Their eyes were centered off-screen, and suddenly they all began clapping and yelling. Then I panned to the off-screen object toward which their eyes were focused, and revealed two men carrying a tots' slide into the patio, our birthday gift to our child—one of those playground slides, where the kids climb up a ladder and slide down an incline. Well, naturally, we then got a series of shots of the kids sliding—with advance-rehearsed comedy-stuff, showing trick slides and trick falls. Believe me, children are great actors if you give them a chance and rehearse them a bit.

Well, we shot a few more scenes—eating the birthday cake and so on, and then showed our child waving goodbye as the little guests departed. And then, for our closing shot, we showed our youngster tearing off the birthday date from a big calendar, and finally, crawling into her bed, with the date-page still clasped in hand, for a final fade out into sleepy-time blackout.

That film told the whole story of her seventh birthday-party, and made an amusing and entertaining feature—one that I'm sure will give us much pleasure and fun in the years to come, birthday after birthday.

Thanks to script and rehearsals, I shot it at less expense and with less waste footage than my original haphazard birthday party film. And whereas the first one was a stupid and uninteresting jumble, the sequence-film was a story in itself, that took the attention at the start, and held it throughout as it told a *sequential* story.

I went into detail on that to give you the idea. You can use the script-and-rehearsal basis on virtually every home movie story you want to shoot. I've done it, like this:

Hunting Trip. Start with a closeup of hands, cleaning and fondling a shotgun. Show the packing, climbing into the car, arrival at camp, pitching camp, cook goes to work, gang goes into impromptu poker game and elbow-bending, closeup of cook banging big spoon on skillet for dinner gong, ravenous chow table scene, fadeout for sleep and fadein for early-morn arising. Then shots of actual kills, skinning and cutting carcasses, loading into car, and so on. Finally departure from camp, and homecoming.

Day at the Beach. Trick opening—with a bit of a thrill that might make the Hays-office scratch its head. Closeup shot of your wife's pretty legs, let us say, starting low and slowly creeping up the bare legs—up and up and up, but slowly!

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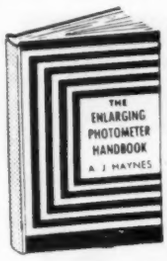

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And then, a quick lift to show that she's not a nudie, but is wearing a modern bathing suit. She laughs, pulls on slacks and sweater. Then climbing into the family bus. Park her near the ocean, and shoot through the windshield onto the beach, if you can. Then go into your beach shots—and your own ideas are the rule on this. Diving, swimming, clowning on the sand or in the water—use your own ingenuity. If you have a beach lunch, sequence that, too. And so on. . . .

I don't need to tell you, after those examples, *every* move in the sequence. That's up to you. Your script is your own story; make it fit your people and your ideas of what to do. Don't make it artificial, base it on real characters and actions. But do use a script, and rehearse in advance so there won't be any confusion—or, worse still, those silly-looking bits of footage where the subject on the screen too obviously looks at someone behind the camera to ascertain "what'll I do now?"

Script studying saves time and film as Hollywood ace Harry Jackson turns amateur for a day to make a home movie with his wife Suzanne and daughter Molly Sue.

And now here are some practical tips, which I have adapted from studio technique, and from experience, and from practice, for the home cameraman's use:

AVOID having your subjects look directly into the lens. It destroys the impromptu, candid-camera effect. Only exception is where you want to include a movie-portrait in the footage. For this, you can have the subject unconcernedly turn into the lens for a few brief glamour shots—or if you prefer, for some clowning mugging. But for all other purposes, and especially for a believable story-effect, don't let the characters look at the lens or even appear to be aware of a camera.

Try to AVOID ISOLATED SHOTS which have no direct bearing, or are not in sequence with the story you are shooting. Try to have every scene contribute to the story-in-whole, and try to have it in sequence. Naturally, you *cannot* shoot everything in sequence; to get a perfect sequence-film you will *have to cut and splice*. But if you have a script in advance—even a very skeletonized one—you will know what scenes to shoot, to cut in properly, even if you cannot actually shoot them in uninterrupted sequence.

One of the best sequence stories I have is one of the high school graduation of a youth, son of some friends of ours. It

opens with a closeup of his diploma, his hands holding it, so that although it is not all readable, it is easily identifiable as his diploma. That establishes the story idea. Then it goes into a shot of the stars and stripes and the California State flag flying from the top of a flagpole. Then it pans down the pole and onto the front of the high school. That fades out, and it fades in on a long-shot of the graduation ceremonies, which were held on a playing field back of the school. This shot was taken from halfway up the flagpole back of the school, to get elevation and distance enough to take in the whole scene. Then with fade-out and in, the camera is down at the ground level, and walks up the aisle to the platform, for a close shot of the actual handing of the diplomas to the graduates, with a closer shot of the boy for whose parents the movie was made, getting his own sheepskin.

After that, the film shows the graduation party at the boy's home, and so on. But from the above very scant outline, you get the idea of a story-sequence, established by the opening theme shot of the diploma, the identification-shot of the school, following by the graduation scene and the closeup of our friend getting his own diploma. It tells a complete story—and although we didn't do this, you can even include a calendar shot to mark the date.

Some more tips:

PANNING. Be very careful not to pan too fast. You can pan faster with 35 than with 16, and faster with 16 than with 8. If you don't use great care, you'll get only a blurry mess moving across the screen. Or need I tell you?

LIGHTING. Here are studio tricks—and some studio terms you may or may not know.

First, to take off the curse of too much glare burning up the picture in straight sunlight shots, use a branch broken off a tree and held out of camera range, but so that it will throw a leafy-branch shadow on the subject's dress or background. This is an old studio location-shot trick. Studios often use a dozen or more prop branches, set up on poles or cranes, to shadow subjects and background to break up flat lighting. You can do it very easily, and you'll be amazed at the improvement it makes in the artistic value of your picture.

You also can create what the studios dub a "gobo," and a "scrim," and—word of all words!—a "cockaloris." I don't know if I spell that right, or not. That's how it sounds. You make it by taking an old window screen, and cutting out patches of it, in irregular shapes, like crescents, squares, triangles, and just holes, of various sizes, so as to use up about half the screen surface, and evenly distributed over it. Hold that, in fixed position, out of camera range, so as to break up the flat white glare of the sun (or floodlights) on light dresses, or light backgrounds. It will give no distinct shadow-shapes, but rather an indeterminate mottled effect that kills the murderous effect of too much glare, and helps concentrate attention on the subject's face, which remains fully lighted. The

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"gobo," on the other hand, is an opaque screen between light and some part of the subject or background, to create full shadow. The "scrim" is a gauze screen, as translucent as you require, to dim high-lights, but not kill the light entirely. Needless to say, these are placed outside of camera range, but between light and scene, to put shadow where you want it on the subject.

For some LIGHTING tips, take these: When you are shooting indoors in daylight and haven't any adequate inside lighting, or want to get an unusual effect, you can do splendidly by silhouetting your subject against a window with a pretty outdoor background. Focus on the background, so that your subject's outline will be not too cuttingly sharp. You can profile your subject, or full length, or as you please. The effect will be a dark or black silhouette against the attractive window and outdoor background, and will be much more interesting and challenging than you believe possible.

Dolly shot (the dolly under the camera, not the one in the buggy) is made by placing the tripod on a wagon, thus causing the camera to move with the action.

ANGLE SHOTS need not be too tricky, and will work wonders to break up and artistically enliven your home movie story, no matter what the theme. For instance, I have a film showing our gift of a dog to our daughter. One shot is particularly effective. I mounted the camera at the top of a stepladder, and set my daughter and the dog under it, for the subjects. I shot past my daughter's face and right into the face of the dog, looking up into her eyes. It took a little time, but it was well worth it—the expression on the dog's face and eyes, and the semi-silhouette effect of the smile on my child's face, as the camera, shooting down past her cheek, caught the interplay of the face muscles for the smile. For a semi-technical hint, I focused a little closer to the dog than halfway between my child's cheek and the dog's face, to get this. Stop 'way down, and use bright light.

The shot was immensely effective—far more so than if I had done the conventional shot: gotten back twelve or fifteen feet and just taken a routine picture of my child with the dog.

Another split-focus shot works well for the home movie maker. In this, have your foreground subject in deep shade. (You can use a gobo to advantage here.) Have your background subjects in full light. Stop down. Focus close to back-

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ground. Although subject is off focus, the effect of deep shadow automatically seems to sharpen it to the eye. The net composition result is excellent. The eye is attracted both to the subject in foreground, and to the full lighted background subjects.

Shadows, when not over-used, are a tremendous asset to the interest and attractiveness of home movies. You can use them much more than you believe —but still, be careful not to overdo them. Use them for contrast and for a break in a longish sequence of flat lighted scenes. They break away from the conventional, which can become monotonous. And with growing practice, you'll soon discover that you're taking real art movies.

I hope, by this time, I've given to you who read this some help—the result of a trained, professional studio cinematographer's knowledge, plus his experience in trying to adapt that technical knowledge to the requirements and limitations of home movies.

I have deliberately tried *not* to write this from the technician's viewpoint—and certainly *not* for the perusal of an *expert* in making home movies; the experts know it, from their own experience. I aimed this at the relative beginner, at the person who takes only occasional home movies, at the person who hasn't a lot of money to spend on experimentation, at the everyday guy and his family, who own a home movie camera, and want to get the most out of it at the least cost—so that, in time to come, they will have a home library of splendidly made story-films of the high spots of the life they're living.—

ROCHESTER SALON PIONEERS WITH TWO NEW DIVISIONS

Departing widely from tradition, the Twelfth Annual Rochester International Salon of Photography, on exhibition March 5 through April 4, 1948, has announced that two new sections—Nature, and Press and Documentary—will be open for entries. On the basis that exhibitions limited to pictorial photography are not completely representative of all good photography today, the Salon hopes that the two additional new sections will be able to present a broader and better selection of American photography.

"We believe that Press and Documentary photography today are vital forces," says E. M. Sourla, Chairman of the Salon Committee, "and they will have an ever more profound effect upon all picture taking. The splendid pictures by news photographers and documentarians have awakened public consciousness and at the same time created many great pictures. "The work of nature photographers, too, deserves to rank with the best."

Each section will be displayed in a separate room of the Rochester Memorial Art Gallery. Individuals known for work in the particular field will judge.

Closing date for submission is February 3. Judging—open to the public—will take place on February 7 and 8. For entry forms write Ralph Sutherland, Exhibits Director, Div. N., Rochester Memorial Art Gallery, 490 University Avenue, Rochester 7 N. Y.—

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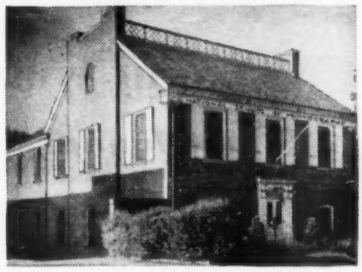

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Portable Light Kit

By William C. Stilley

Adapted laundry mailer makes compact lightweight kit for lighting equipment

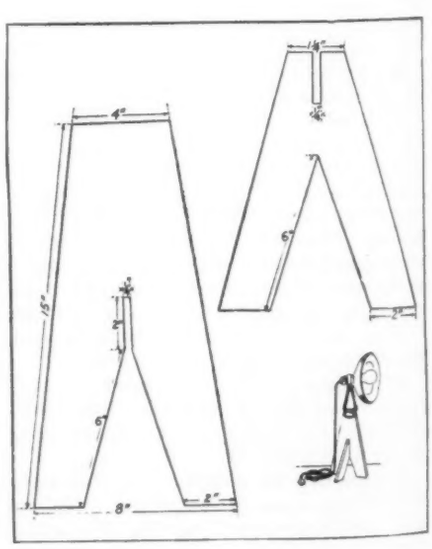
Three portable light-stands are strapped to top (left), while the bottom compartments hold metal light-stand, 25-foot-cord, four reflectors, four clamps, and ten extra bulbs.

PHOTOGRAPHERS who find it necessary to carry complete lighting setups with them may like the compact, lightweight kit that I have rigged up. I find it contains sufficient "all-around" lighting equipment to handle most any job I care to tackle.

The kit, although only 12 inches high, 7 inches deep, and 23 inches long, holds a surprising amount of amateur lighting equipment by using the arrangement I have devised. A list of the equipment I carry includes:

A metal light-stand (22 inches closed and 80 inches extended).
A 25-foot, heavy-duty, rubber extension cord, switch, and six-way plug.
A No. 2, 10-inch flood reflector.
A No. 2, 6-inch soft spot reflector.
Two No. 1, 5-inch soft spot reflectors.
Four metal clamps, each with 20-foot extension cords.
Two 18-inch portable light-stands.
A 9-inch portable light-stand.
Four extra No. 2 floodlamps.
Six extra No. 1 floodlamps.

Emergency spotlight is made by putting No. 1 and No. 2 soft-spot reflectors face to face with inexpensive lens at open end.



Portable light-stands, made of pieces of plywood, cut and notched according to diagram, are put together at right angles.

And there's ample room left for small items such as fuses and extra plugs.

Using an inexpensive hard fibre laundry mailer that can be purchased almost anywhere, I made an insert of ¼-inch plywood, dividing it into three compartments to accommodate the equipment. I riveted this to the framework of the case with ⅜-inch rivets similar to those used by the manufacturer. With some inexpensive web straps riveted to the cover of the case, I formed the fittings for the portable lightstands. Then I finished by touching up the additions with enamel to match the remainder of the case. It was completed with surprisingly little effort or expensive equipment.

The first compartment is 10½ inches wide by 11½ inches high; the second compartment, 5 inches wide by 11½ inches high; and the third compartment, 6½ inches by 11½ inches. The two pieces of plywood that form the inner compartments have been recessed near the top just enough to accommodate the metal stand which fits the length of the case when folded up.

The small portable light-stands are made of ¼-inch plywood (thin masonite could be used as well), and I find them indispensable in use, light in weight, and durable. The two pieces are notched to fit together at right angles like the compartments of an egg carton and form a four-cornered stand.

The largest space saving factor is the use of reflectors which telescope one into the other in a very small space.

To make my reflectors do double duty when necessary, I use a No. 1 and a No. 2 soft-spot reflector face to face, add a small, inexpensive lens to the end of the No. 1 where the plug ordinarily goes, and I have a handy efficient spotlight for portrait work (see photograph).

Even after you've fitted in all this equipment, you will find plenty of room for small items. Amateurs who need to carry such a complete setup will find this kit hard to equal. It's light in weight, compact, complete, and durable. And you'll be pleasantly surprised at its overall low cost.—

Equipment meets ordinary needs when it is set up. Efficient packing and use of space makes it possible to carry so much.

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Calendar of PHOTOGRAPHIC EXHIBITIONS

*Conducted according to the recommended practices of Photographic Society of America.

1st Hungarian Postwar International Salon of Photography.
On exhibition Dec. 15 to Jan. 15, 1948, Budapest, Hungary.

11th International Salon of Photography*, Photo Pictorialists of Milwaukee.
On exhibition Dec. 7 to 27, Milwaukee Art Institute.

16th Detroit International Salon of Photography*, Photographic Salon Society of Detroit.
On exhibition Dec. 21 to Jan. 11, 1948, Detroit Institute of Arts.

International Exhibition of Pictorial Photography, Lincoln Camera Club.
On exhibition Dec. 6 to Jan. 3, 1948, Usher Art Gallery.

10th Annual Springfield International Salon of Photography*, The George Walter Vincent Smith Art Museum.
On exhibition Jan. 2 to 21, Springfield, Mass.

13th Annual Des Moines International Salon of Photography*, Des Moines Y.M.C.A. Movie and Camera Club.
On exhibition Jan. 1 to 21 in the Hall of Photography, West Fourth St. at Keosauqua Way, Des Moines, Iowa.

36th Exhibition, City of London and Cripplegate Photographic Society.
Closes Jan. 19 for completed entry forms; Feb. 2 for prints and slides.
Three classes: pictorial prints, monochrome lantern slides, and color transparencies.
Silver and bronze medals will be awarded.
For entry blanks write the Hon. Asst. Exhibition Secretary, Mrs. R. Morton, 145 Thanet House, Thanet Street, London W.C.1.

1st Cuban International Salon*.
Closes Jan. 10.
Entry fee $1.
Four prints allowed.
On exhibition Feb. 13 to March 5 at the gallery of Club Fotografico de Cuba.
For entry form write Angel de Moya, Club Fotografico de Cuba, Ave. Italia 305, bajos, Havana, Cuba

7th Chicago International Salon of Photography*, Chicago Historical Society.
Closes Jan. 14.
Entry fee $1.
Four prints allowed.
On exhibition Jan. 25 to Feb. 26, Chicago Historical Society.
For entry form write Mrs. Anne P. Dewey, Chicago Historical Society, Clark St. at North Ave., Chicago 14, Ill.

15th Wilmington International Salon of Photography, Delaware Camera Club, Wilmington, Del.
Closes Jan. 15.
Entry fee $1.
Four prints allowed.
On exhibition Feb. 8 to 29, Galleries of the Wilmington Society of the Fine Arts.
For information write Fred A. Brunck, Chairman, No. 8 Corinne Court, Villa Monterey, Wilmington 278, Del.

First International Salon of Photography*' Camera Club of Charleston.
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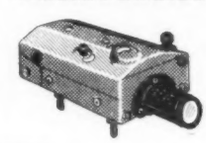

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Entry fee $1.
Four prints and/or transparencies allowed.
On exhibition Feb. 2 through 15, 1948, Gibbs Art Gallery.
For entry form write Mrs. C. T. Heyward, 108 Church St., Charleston, N. C.

3rd Chicago International Exhibition of Nature Photography, Nature Camera Club of Chicago.*

Closes Jan. 17.
Entry fee $1.
Four prints, four slides allowed.
On exhibition Feb. 1 to 28, Chicago Natural History Museum.
For entry form write Louise K. Broman, 6058 S. Troy St., Chicago, Ill.

6th International Western Canadian Salon of Photography*, Manitoba Camera Club.

Closes Jan. 17.
Entry fee $1.
Four monochrome prints and four color prints allowed.
On exhibition Feb. 14 to 27, The Art Gallery, Winnipeg Civic Auditorium.
For entry form write Cyril Palmer, Manitoba Camera Club, 318 Smith St., Winnipeg, Manitoba, Canada.

11th Annual Circle of Confusion Salon of Photography.*

Closes Jan. 30.
Entry fee $1.
Four prints, four slides allowed.
On exhibition Feb. 15 to 29, Whittier Art Gallery, Whittier, Calif.
For entry form write M. S. Funk, Salon Chairman, 812 S. Painter Ave., Whittier, Calif.

4th San Francisco International Color Slide Exhibit*, Photochrome Club of San Francisco.

Closes Jan. 31.
Entry fee $1.
Four slides allowed, 2x2″ size.
On exhibition Feb. 14 to 21, San Francisco Museum of Art.
For entry form write Walter Sullivan, P. O. Box 1220, San Francisco 1, Calif.

2nd Annual Great Falls Camera Club Salon of Photography.*

Closes Feb. 15.
Entry fee $1.
Four prints allowed.
On exhibition March 1 to 14, The Great Falls Public Library, Great Falls, Mont.
For entry blanks write Jack B. Hermanstorfer, 118 First Ave. S., Great Falls, Mont.

1948 Philadelphia International Salon of Photography*, Miniature Camera Club of Philadelphia.

Closes Feb. 16.
Entry fee $1.
Four prints allowed.
On exhibition March 6 to 28, The Free Library of Philadelphia.
For entry form write Ruth N. Clery, 4713 Chester Ave., Philadelphia 43, Pa.

5th International Exhibition of Pictorial Photography, Runcorn Camera Club.

Closes Feb. 19.
For entry form write R. J. Edwards, 10 Victoria Road, Runcorn, Cheshire, England.

2nd Michigan Salon of Native Wildflower Photography, Southeastern Chapter, Michigan Association for Native Plant Protection.

Closes Feb. 21.
Two classes: monochrome and color prints, and color transparencies.
On exhibition Mar. 13 to 21, 1948, Convention Hall, Detroit, Mich.
For entry forms write Roger E. Richard, Box 283, W. Dearborn, Mich.

17th Annual Boston Salon of Photography*, Boston Camera Club.

Closes Mar. 1.
Entry fee $1.
Four prints allowed.
On exhibition Mar. 28 to Apr. 4, 351A Newbury St., Boston, Mass.
For entry form write Arthur Hammond, 353 Newbury St., Boston 15, Mass.

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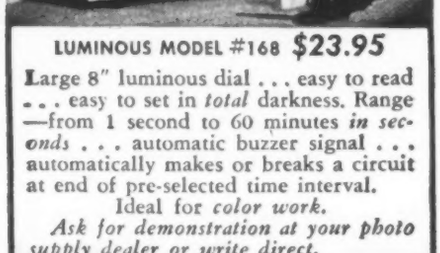

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3rd International Salon of Photography*, Port Colborne Camera Club.

Closes Mar. 6.
Entry fee $1.
Four prints allowed.
On exhibition Mar. 27 to Apr. 3, Port Colborne Camera Club, Ontario.
For entry form write J. O. McKellar, 26 Tennesee Ave., Port Colborne, Ontario, Canada.

28th Annual Competition of American Photography, The American Annual of Photography.

Closes Mar. 15.
No entry fee.
No limit on prints submitted.
On exhibition in April at Boston, Mass.
For entry form write American Photography, 353 Newbury St., Boston 15, Mass.

6th Seattle International Exhibition of Photography*.

Closes Mar. 17.
Entry fee $1.
Four prints allowed.
On exhibition Apr. 7 to 25, Seattle, Wash.
For entry form write Ray B. Pollard, 4063 56th S. W., Seattle 6, Wash.

1948 Baltimore International Salon of Photography*, Baltimore Museum of Art and Baltimore Camera Club.

Closes May 12.
Entry fee $1.
Four prints allowed.
On exhibition June 4 to 30, Baltimore Museum of Art.
For entry form write Ernest C. North, 6209 Frederick Road, Baltimore 28, Md.

Salon chairmen are invited to send us complete information regarding their exhibitions at the earliest possible moment so that announcement can be made in this column in time to permit readers to write for entry forms.

PSA ANNOUNCES HONORS

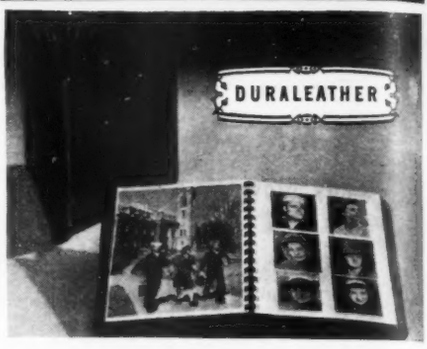
Ten fellowships, 40 associateships, and one honorary membership were conferred by the Photographic Society of America at its recent Oklahoma City convention.

The fellowships were awarded to:

Cecil A. Atwater, Newtonville, Mass., for outstanding ability in pictorial photography, inspirational teaching, writing, and judging. Robert A. Barrows, Philadelphia, Pa., for distinguished ability in pictorial photography, judging, and lecturing. Grant Duggins, Sacramento, Calif., for distinguished pictorialism and service to photography as a lecturer, judge, and teacher. Harold E. Edgerton, Boston, Mass., for original research in the field of high speed light. Robert J. Flaherty, Abbeyville, La., for ability in production of factual motion pictures. Hans Kaden, New York City, for distinguished ability in photographic pictorialism. Yousuf Karsh, Ottawa, Canada, for unusually artistic ability in portraiture. Benjamin J. Ochsner, Durango, Colo., for unusual ability in pictorialism, color, and carbon printing. Jack Powell, Pasadena, Calif., for outstanding ability in pictorialism, teaching, and writing. Arthur M. Underwood, Rochester, N. Y., for distinguished pictorialism and outstanding ability in color, judging, and teaching.

In order to aid organizations contemplating color slide exhibitions, the color division of PSA has prepared a "show packet" which contains sample entry forms, requirements for PSA recognition, and all other pertinent data.. The packet can be obtained by writing to chairman H. J. Johnson, 1614 W. Adams St., Chicago 12, Ill.

Amfile ALBUMS



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Trade Notes And News

(*Continued from page* 84)

an *f* 7.1 achromatic lens of 3½" focal length, and a No. 211 enlarging lamp, the unit uses Waterhouse lens stops and an opal diffusion screen. Regular equipment is a 12"x15" baseboard of ⅝" plywood. For further information write to American Photo Laboratories, 28 N. Loomis St., Chicago 7, Ill.

A NEW SINGLE-UNIT 16mm sound projector, the Tonemaster, is Universal's first entry in the sound motion picture field. Among the attributes of the new model are an 8-inch speaker operating between 50 and 6,000 cycles; a five-tube amplifier; built-in

New Tonemaster has "armless" design.

microphone and record-player connections; a tri-blade shutter; and "armless" 2,000-ft. reels. Equipped with centralized controls, single-lever rewind, a 50-ft. speaker cord, and aluminum carrying case, the Tonemaster is manufactured by Universal Camera Corp., 28 W. 23rd St., New York 10, N. Y., from whom further details can be obtained.

AN ELECTRONIC speedlight which may be fired at any time without waiting between flashes is used in the Everflash Model II. Other features of the new speedlight are greater output (42 million lumens) and a color temperature closely approximating daylight (6500° Kelvin). Recognizing that electronic devices of this nature require occasional servicing, the manufacturer of Everflash has set up authorized service stations throughout the country. For complete details regarding the unit and the service setup, write to Phototron Corporation, 137 N. LaBrea Ave., Los Angeles 36, Calif.

FOR USE WITH all Robot cameras having built-in flash synchronization, the new Bee Bee flashgun requires no shop fitting or adjustments and is priced at $35.00. Additional data concerning it can be obtained from Burleigh Brooks, Inc., 120 W. 42nd St., New York 18, N. Y.

CLICK STOPS FOR audible aperture setting and coated elements are features of the new Britar 105mm *f* 4.5 telephoto lens which is rangefinder-coupled for Leica cameras, and which is priced at $89.50 tax included. A matching optical viewfinder is available for $8.50 including tax. This equipment is offered by the Sterling-Howard Corp., 1900 Monterey Ave., New York 57, N. Y., from whom further details can be had.

CONSISTING OF a cabinet which is 6′ 3″ high, 4′ wide, and which has fold-back sides, Foto-Kiddie is intended to serve the double purpose of concealing photographer and camera while it amuses juvenile portrait subjects. On the face of the cabinet is a large picture of a clown, whose eyes are peepholes for the photographer, and whose nose contains a red lamp which can be flashed to hold the subject's attention. The camera lens is trained through what appears to be a button on the clown's suit. Anyone interested in receiving further particulars concerning the device can obtain them by writing to the Fowler Company, 750 S. Wabash Ave., Chicago, Ill.

ADDITIONS TO the Bright Star line of batteries for photographic use are their

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NEW FINGER GRIP
On slide. Curved to fit your finger. Insures lightning-fast action in handling slides.

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Insures accurate registration in your camera back—greater durability.

EASY GRIP FEATURE
Aids quick insertion and removal of holder from camera back. *ELECTRA* holders won't get "lost" in your camera back.

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Makes camera loading effortless. Easy on your camera, *ELECTRA* Cut Film Holders are made of the finest selected hardwoods and are ruggedly built for years of service.

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LEITZ 500-1000 W Projector for slides up to 3¼x4 & opaque prints and pictures (equal to new)..... $ 98.50
PICTURE RECORDING 35mm Automatic 300W slide projector, with remote control (75 slides in one load). With case. NEW..... 125.00
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OMEGA D-II, with color head & 5¼" f4.5 K.A. lens (equal to new)..... 195.00
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LEICA "G," f2 & ER case, Leica 135mm Elmar telefoto-Vidom finder (all equal to new) SPECIAL..... 375.00
ARGUS 21 (mark finder) & ER case NEW 58.08
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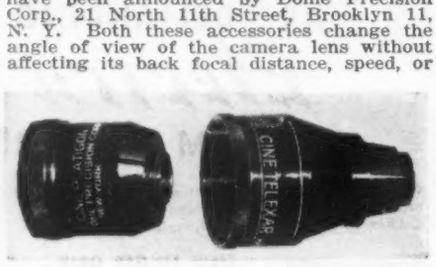
new Models 18-10P (27-volt) and 10-10P (15-volt), designed particularly for use with electrically-driven motion picture cameras. Further details can be obtained from Bright Star Battery Co., Clifton, N. J.

WIDE-ANGLE AND TELEPHOTO supplementary lenses for 8mm movie cameras have been announced by Dome Precision Corp., 21 North 11th Street, Brooklyn 11, N. Y. Both these accessories change the angle of view of the camera lens without affecting its back focal distance, speed, or

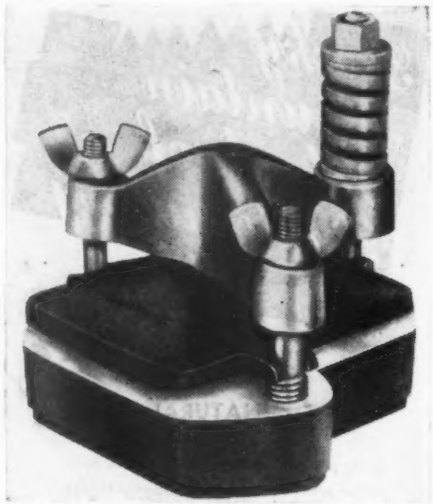


Wide-angle (left) and telephoto attachments.

definition. The Telexar telephoto doubles the focal length of the standard 8mm camera lens, producing an image twice as large at a given distance. The Platigon wide-angle shortens the focal length of the camera lens to one-half its normal value, widening the horizontal angle of view from the usual 21 degrees to 42 degrees. These lenses are available in photo stores, and folders giving additional information can be obtained by writing the manufacturer at the above address.

SEVERAL NEW ITEMS are available to those who wish to preserve their prints in frames or albums. Amberg File & Index Co., Kankakee, Ill., is offering four new albums featuring white plastic ring binding. One contains 40 black pages and sells at $1.50; the other three are somewhat smaller in format, feature acetate frames, are specially designed for portraits, baby pictures, and wedding pictures, respectively, and are priced at $5 each. Holson Binders, Inc., 762 Wythe Ave., Brooklyn 11, N. Y., has announced the "Princess" model in its line of albums, available in 5x7 and 8x10 sizes and with or without cover embossing in gold. Eastman is out with folders and frames especially intended for color prints. The Kodak Color Print Folders accommodate various sizes and shapes of Kodachrome and Kodacolor prints, and are priced at 20c each. The gold-colored metal frames are designed to hold Kodachrome Prints in 2X, 3X, and 5X sizes, being priced at $1.25, $1.50, and $3.50, respectively.

PRESSURE UP to two tons can be applied with the Hobbypress, a device which enables hobbyists to seal a variety of objects in plastics. Photographs, for example, can be laminated between sheets of cellulose



Press laminates photos between plastics sheets.

acetate, vinyls, acrylics, etc. Employing heat for the sealing process, Hobbypress can be placed in an oven or on a gas burner or electric hot plate. Cooling can be effected rapidly by placing the press under running water, after which the work can be removed immediately. Priced at $24.50, Hobbypress is distributed by Fry Plastics Co., Los Angeles, Calif.

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E. K. AZO, 7½" x 7½", SW, F-3, gross	1.49
E. K. Aero Enlg. Paper 7" x 125', No. 1, 2, 3	2.19
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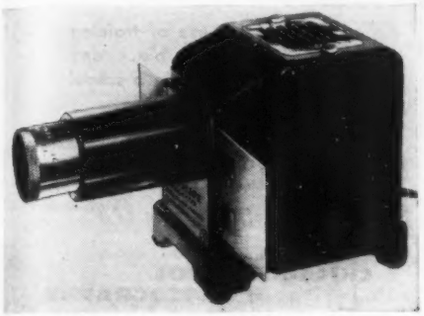
has sufficient capacity (1250 watts) for safe utilization with enlargers, lathes, drill presses, grinders, and other electrical units whose efficient operation sometimes requires the use of both hands. Handling 10 amperes at 125 volts or 5 amperes at 250 volts, the unit features sliver contacts which are completely enclosed in molded bakelite. Model 101 turns the current on when the pedal is depressed, Model 102 being normally closed and turning off the current when the pedal is used. Inquiries regarding the Gilmat should be addressed to Harrison Manufacturing Company, 7221 Hocker Ave., Merriam, Kan.

SIMPLICITY OF OPERATION and a novel means of changing slides are features of the Hollyslide Projector. In use, a cardboard holder fitted with 10 slides is inserted in the projector and is advanced in such a



New projector uses mount with 10 slides.

manner that each frame is centered and a logical sequence of pictures is obtained. Available in these ready-to-use 10-picture "Hollyslide" mounts are a wide variety of subjects, including national parks, foreign countries, famous landmarks, and cartoons. Information regarding price of the projector and the picture subjects available can be obtained from Hollyslide Company, 6264 Sunset Blvd., Hollywood 28, Calif.

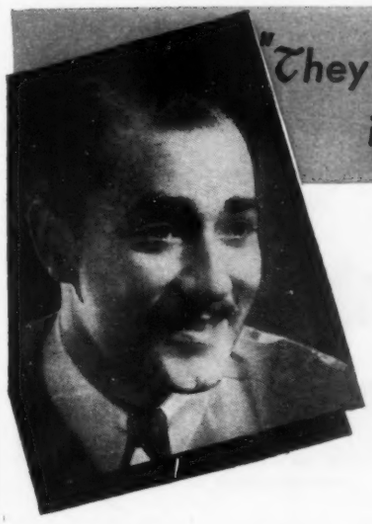
DESIGNED FOR both indoor and outdoor work, by day and by night, the Spartus Press Flash camera makes 8 shots on a roll of No. 120 film. An integral reflector accommodates standard-base flashbulbs, which are fired as the shutter is tripped, the current being supplied by flashlight

Flash reflector is built into new Spartus.

batteries housed inside the camera case. Price of the Press Flash is $12.95 including excise tax.

It is announced also that a new version of the Spartus 35mm camera now is available with flash synchronization and a built-in filter. This model is priced at $14.95, including tax, the flash attachment being $4.50 additional. For further details regarding either of these cameras, write direct to their manufacturer, the Spencer Company, 711 W. Lake St., Chicago 6, Ill.

A POST-WAR VERSION of the Leica Desk Viewer is available for use with 35mm film strips and 2x2" slides. Cast in aluminum and finished in white enamel with chrome trim, the viewer is fitted with a three-element color-corrected lens of the wide-field type, which is in a focusing mount to provide variable magnification. A knob can be used to vary the illumination also, it is reported. The slide track accommodates three slides at a time, each slide auto-



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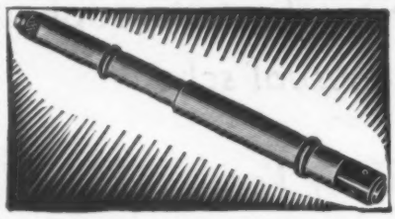

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26 mm Dia.	104 mm F.L.	coated	ea.	1.25
29 mm Dia.	54 mm F.L.	coated	ea.	1.25
31 mm Dia.	124 mm F.L.	coated	ea.	1.50
31 mm Dia.	172 mm F.L.	coated	ea.	1.25
32 mm Dia.	132 mm F.L.		ea.	1.50
34 mm Dia.	65 mm F.L.	coated	ea.	1.50
38 mm Dia.	130 mm F.L.		ea.	1.50
38 mm Dia.	240 mm F.L.		ea.	2.50
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Knob controls brightness of new Leitz viewer.

matically falling into position as the previous one is removed. Strip film is accommodated by means of a removable holder which eliminates the necessity for pushing the film through from one end. Additional details regarding this viewer can be obtained from E. Leitz, inc., 304 Hudson St., New York 13, N. Y.

OF FRENCH manufacture, the new Bloc Metal "45" folding camera makes 8 exposures on a roll of 620 film, is fitted with a Prontor II shutter (1 second to 1/175 second, T, B, and delayed action), and comes with a 3-element Berthiot or Roussel lens, a 5-element coated Berthiot lens, or a 3-element coated Angenieux lens, all of the latter being 105mm *f* 4.5 objectives. Other features of the camera are all-metal construction, accessory clip for rangefinder, two tripod sockets, eye-level optical viewfinder, and depth of field scale. Priced at $60 plus tax, the Bloc Metal "45" is distributed by General Photographic Supply Co., 136 Charles St., Boston 14, Mass.

THE FOTOFLAT Dry Mounting Press takes prints and mounts up to 16x20" in size, has built-in automatic timer, adjustable pressure control, and will work with all standard dry-mounting tissues. Priced at $104.50 ($107.50 west of Rockies), the unit is made by Seal, Inc., Shelton, Conn.

MADE WITH A zipper opening along one end and two elastic armholes in the other, the U. S. Changing Bag is priced at $5.50 including tax. Mail orders are being handled by No Dark Products Co., 6238 Alcove Ave., North Hollywood, Calif.

RESTYLED TO present a more streamlined appearance, the new Kodaslide Projector Model 1A is equipped with a 150-watt lamp, a 4-inch Kodak Projection Ektanon coated *f* 3.5 lens, and a single-element heat-absorbing glass to protect the slides. A new type of carrying case, offered separately, has a removable base which serves as a support for the projector in use. The Kodaslide Model 1A is priced at $27.50, the case at $15. For additional details, write to Eastman Kodak Company, Rochester 4, N. Y.

Case for new Kodaslide projector serves as base.

A BUILT-IN FRAME COUNTER and a calibrated film plane are new features of the Bolex H-16 and H-8 motion picture cameras. The frame counter works independently of the footage counter and has two dials, one registering each frame up to 50, the other counting the frames by

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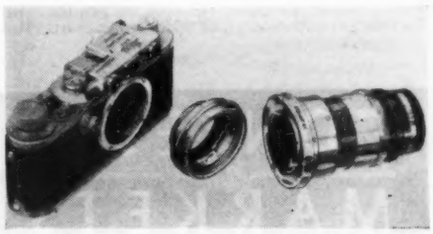
hundreds up to 1000 on the H-16 and up to 2000 on H-8. The counter is of considerable use in trick work, such as dissolves, fades, and mask shots. The calibrated film plane mark, on the right side of the camera body, provides a point from which accurate focusing measurements can be made for closeup work. Complete descriptions of both features are to be found in the new Bolex catalog which will be sent upon request by American Bolex Co., Inc., 521 Fifth Ave., New York 17, N. Y.

THE USE OF long-focus Contax lenses in conjunction with Leica and Kardon cameras is made possible by means of the new Stewart Leica-Contax Lens Coupler. No adjustments are necessary in employing the device, which permits a quick interchange from one Contax lens to another,



Coupler joins Leica camera and Contax lens.

or to the regular camera lens, without disturbing rangefinder coupling or distance calibration. The coupler is not designed for use with Contax 50mm lenses, it is pointed out. Further information can be had from Caprod, Ltd., 125 W. 31st St., New York 1, N. Y.

PRICED AT $1.25 plus tax, the new Kodak Photo Flasher is designed for use in taking pictures by the "open flash" method. It consists of an aluminum reflector fastened to a compact battery case, accommodating bayonet-base flashbulbs and a single "C" flashlight battery. The unit has an ejector button which eliminates the necessity for handling hot bulbs.

NEWS NOTES: A new booklet containing directions for using the Sims Synchronizer for Leica cameras is available upon request from the R. A. Simerl Manufacturing Co., Madison 5, Wis.

Developed in cooperation with NBC and Allen DuMont laboratories, the new Eastman Television Recording Camera produces movies directly from the face of the picture tube in a television broadcasting studio. It has separate synchronous motor drives for shutter and film-moving mechanism, operating at 24 f.p.s.; a 2" coated Ektar *f* 1.6 lens; and a 1,200-foot film magazine which permits continuous recording of a full half-hour show.

The entire line of S.V.E. projectors and accessories now is catalogued in a single illustrated folder which includes prices. Copies of the folder can be obtained by writing to Society for Visual Education, 100 E. Ohio St., Chicago, Ill.

Eastman's Film and Filter Kodaguide, priced at 15c, is a four-page compendium of exposure indices, color-sensitivity ratings of films, sheetfilm code notching, and characteristics of six different filters.

Mendelsohn's new 12-page catalog contains data and illustrations covering the complete line of Speedguns and accessories. A copy can be obtained by writing to Mendelsohn Speedgun Co., Inc., 457 Bloomfield Ave., Bloomfield, N. J.

Vitacolor is the name applied to a new type of color print which is intended for quantity use where the total number required is not large enough to justify the expense of printing plates. The prints are actual color photographs produced by an adaptation of the dye transfer process, and are available in sizes 7½x9½ or smaller. Original prints are priced between $45 and $60, duplicates costing $2.70 in lots of a dozen or more. Vitacolor is produced by the Frank Miller Laboratories, 846 N. Fairfax, Hollywood, Calif.

PERSONALS: DON BENNETT, technical consultant for Shappe-Wilkes Advertising, New York, will conduct a travel photography page for the monthly magazine, "Traveltime." . . . With several years' experience behind him in the production and use of industrial and training films, including a World War II hitch with the Navy, H. S. MONROE has been appointed industrial sales manager for Bell & Howell Co., Chicago. . . . Veteran Ansco executive JAMES FORRESTAL has been appointed to a new post with his company, and henceforth will be responsible for administering

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Formerly: 24.95 De Jur No. 40 and No. 50 DeLuxe Exposure Meters $12.50
Formerly: 15.00 Press Camera Cases to fit any Standard Press Unit $6.95
New List: 99.50 35mm Perfex DeLuxe F:2.8, ctd., Display Model $72.50
Formerly: 105.00 National Graflex II B & L Tessar F:3.5 and Case $64.50
Formerly: 12.00 20" All Metal Washers $8.49
Formerly: 474.00 16mm RCA Sound Projector. Like New $387.50
Worth More! 16mm B & H Projector. Excellent Condition. 400 watt and case. $75.00
List: 168.00 8mm Ampro Projector and Case, Slightly soiled $134.50

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New List: 540.00 16mm Ampro Premier Sound Projector, 750 watt, Used Rental Model. Sale $430.00
List: 64.00 35mm TDC Slide Projector, 300 watt and case $48.50
Formerly: 24.95 2x2 Kimac Electric Viewer, Slightly soiled $11.95
New List: 95.00 35mm Leitz Picture Proj. and Case, Floor Model $53.00
New List: 250.00 4x5 Omega D II Enlarger, 5½" F:4.5 coated lens $197.50

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List: 79.50 4x5" Nu Vue Newton Camera. All Metal $49.50
List: 95.00 4x5 Brand Press View Camera, Floor Models $47.50
List: 85.00 5x7 Keith Home Port View Camera. Floor Model ..... Sale $59.50
List: 90.00 5x7 Keith View Copy Camera. $54.50
List: 175.00 5x7 Elwood Enlarger SP2, 6½" F:4.5 ..... $147.50
List: 200.00 3¼ x4¼ Aerial Skyview Camera. Wollensak F:4 ..... $75.00

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the industrial engineering, personnel, and industrial relations departments. He will continue as assistant to the vice president and manager of professional motion picture sales. . . . LINCOLN V. BURROWS, general sales manager for Victor Animatograph, has been named a vice president of the corporation. Another Victor promotion has placed ELDON IMHOFF in the post of domestic sales manager. . . . The newly-created office of technical assistant to the general manager of the Kodak Park plant of Eastman Kodak has been put in charge of DR. EMMETT K. CARVER, who joined the Kodak organization in 1924 as a chemist in the research laboratory. Dr. Carver is succeeded as superintendent of manufacturing experiments by DR. CHARLES FORDYCE, another E. K. veteran who joined the organization in 1929. . . . DON D. NIBBELINK, has left Ansco's advertising staff to join the color product information division of Eastman, at Rochester.

CONTESTS MARKETS

CONTESTS

POPULAR PHOTOGRAPHY announces its annual Christmas Card contest, with awards of $5 each for the best ten cards submitted. Entries should be sent to the Christmas Card Editor, POPULAR PHOTOGRAPHY, 185 N. Wabash Ave., Chicago 1, Ill. Closing date is January 2, 1948.

OUTDOORS magazine is offering $50, $30, and $20 every month for the best three pictures submitted of fishing, hunting, camping, boating, or sporting dog subjects. In addition, *Outdoors* will pay $5 for all non-prize winners that the magazine publishes. Prints should be black and white, glossy, and should not measure less than five inches by the smallest dimension. Technical data must be included. Address entries to Camera Trophy Contest, *Outdoors* magazine, 136 Federal St., Boston 10, Mass.

THE ALBERTA GOVERNMENT TRAVEL BUREAU is offering medals and cash awards totaling $1000 for pictures of vacation activities taken during 1947 in Alberta. The medals will go to the winners of the first, second, and third prizes of $300, $200, and $100, respectively. Other prizes range from $75 to $10. The bureau reserves the right to purchase for $2 negatives and prints which do not win prizes. Photographs submitted must be accompanied by a descriptive paragraph. The contest closes Dec. 31, 1947. For further information, write the bureau at the Legislative Building, Edmonton, Alberta, Canada.

PSA COLOR division is sponsoring contests for color slides and prints for 1947-48 season, which are open to all color photographers. In addition to the medals and ribbon prizes, each entry receives a criticism, if requested. Entry forms are available from Blanche Kolarik, 2824 S. Central Park, Chicago 23, Ill.

THE CAMERA magazine announces a series of contests offering awards of $100, $50, and $25 monthly for black-and-white prints. Winners of $100 prizes are eligible for $1000 grand award at the end of the year. Other divisions and prizes are: 2x2 color slides, $1500; home movies, black-and-white or color, 8 or 16 mm, silent, $1500; color prints, $1500. Black-and-white print competition closes 1st of every month, home movies on Sept. 1, 1948, color slides on March 1, 1948, and color prints Nov. 1, 1948. Any photographer is eligible to enter each or all divisions. Entries must be accompanied by an official entry blank.

PAN-AMERICAN COFFEE BUREAU invites all professional photographers to enter the Coffee News Pix Contests for published pictures in which coffee plays a newsworthy part. Any news picture showing coffee,

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which has been published in a newspaper, magazine, house organ, etc., is eligible. The competitions close on June 30 and December 31. Glossy print of photograph must be submitted together with clipping as evidence of publication, and there is no limit on the number of entries from any photographer. Announcement of winners will be made semi-annually after the close of each contest, and a grand yearly prize, as well as the half-yearly prizes, will be awarded. For complete information address Coffee News Pix Contest, Suite 1448, 60 East 42nd St., New York 17, N. Y.

THE SPINNING WHEEL, an antiques magazine, is sponsoring a contest for the best photographs of antique furniture with brief history and description. Prizes: $25, $15, $10, and six $5 awards. No prints smaller than 5x7. No limit to prints, but each entry must be accompanied by a fee of $1 for a subscription to the magazine. Address entries to L. B. Hayden, Contest Editor, 2123 Eye St., NW, Washington 7, D. C. Contest closes at midnight, Jan. 31.

MARKETS

SHAMAN STUDIOS, 349 W. 48th St., New York 19, N. Y., is in the market for 4x5 transparencies of attractive girls, children, animals, etc. Also needed are 8x10 black-and-white photographs, either single shot or in series, on human interest, personalities, spot news, and sports. Include return postage and release with material. Copyrighted pictures are not wanted.

BUSINESS GIRL magazine, Dallas 2, Texas, can use 8x10 glossy black-and-white cover prints of action shots with a business background. The publication also uses 8x10 glossies of successful business women in action. These pictures must be accompanied by a 50-word story of the subject's accomplishments. All photographs submitted should have a commercial release. Payment is made only on publication, and include return postage.

EMIL ZUBRYN, representing International News Alliance, 47 W. 56th St., New York 19, N. Y., is interested in overseas rights to top-quality photo stories having strong international interest or showing aspects of contemporary life in America. INA also needs spot news photographs having international interest, glamour shots, and Kodachromes either single or in series. Material is handled on a 50-50 basis.

SAFETY magazine, issued by the Greater New York Safety Council, 60 E. 42nd St., New York 17, N. Y., will pay for pictures concerning accident prevention, strange accidents, and safety promotion. Information should accompany photographs. Prints should be 8x10 glossy and include return postage.

INTERNATIONAL HARVESTER COMPANY seeks action pictures of operational scenes in which their products are shown at work in the United States and Canada. Before submitting any prints, write to the Consumer Relations Department, International Harvester Co., 180 N. Michigan Ave., Chicago 1, Ill., for form number A-65-KK.

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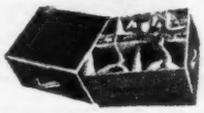

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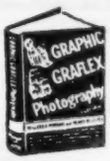

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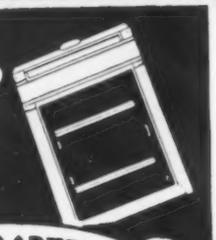

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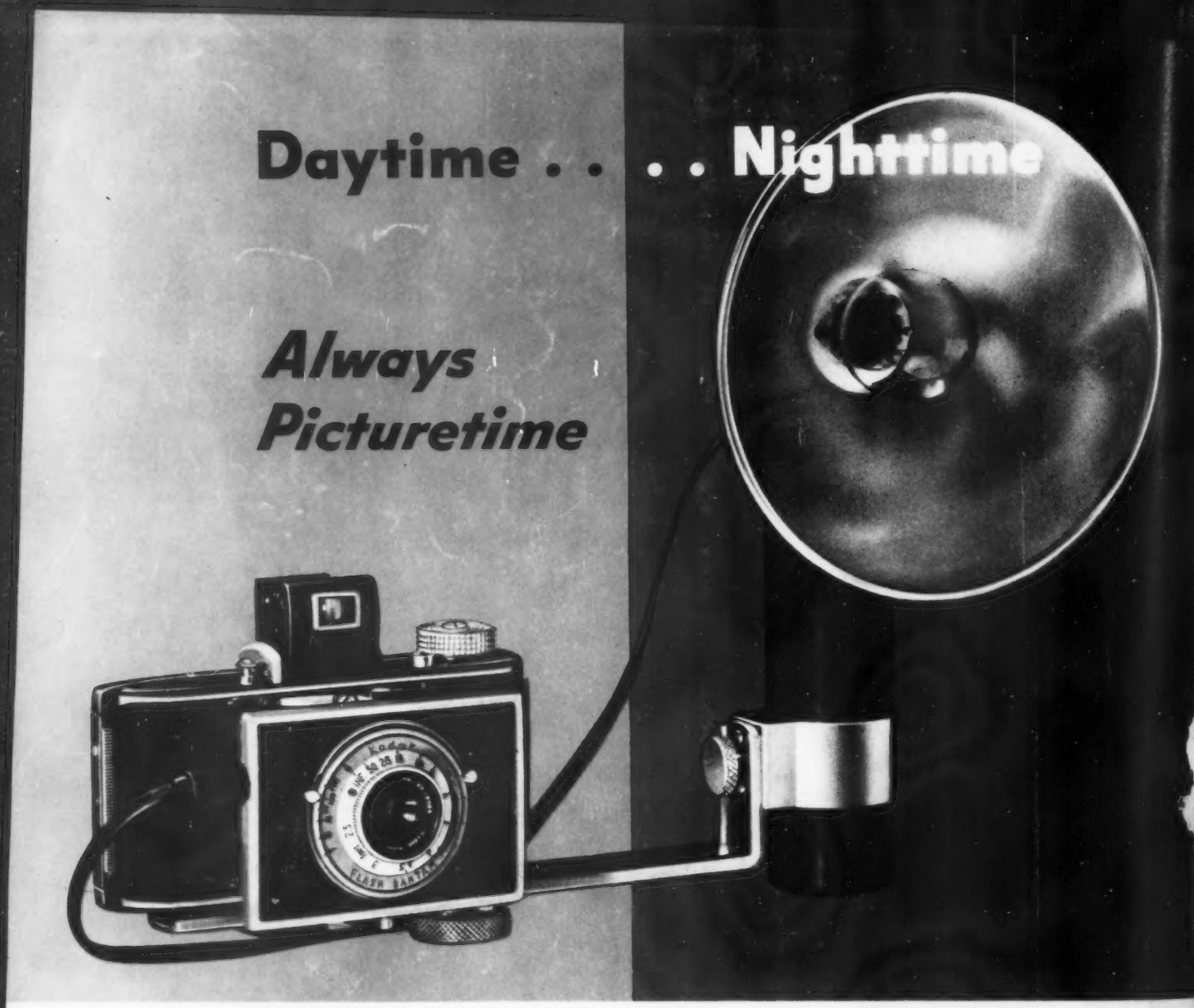

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